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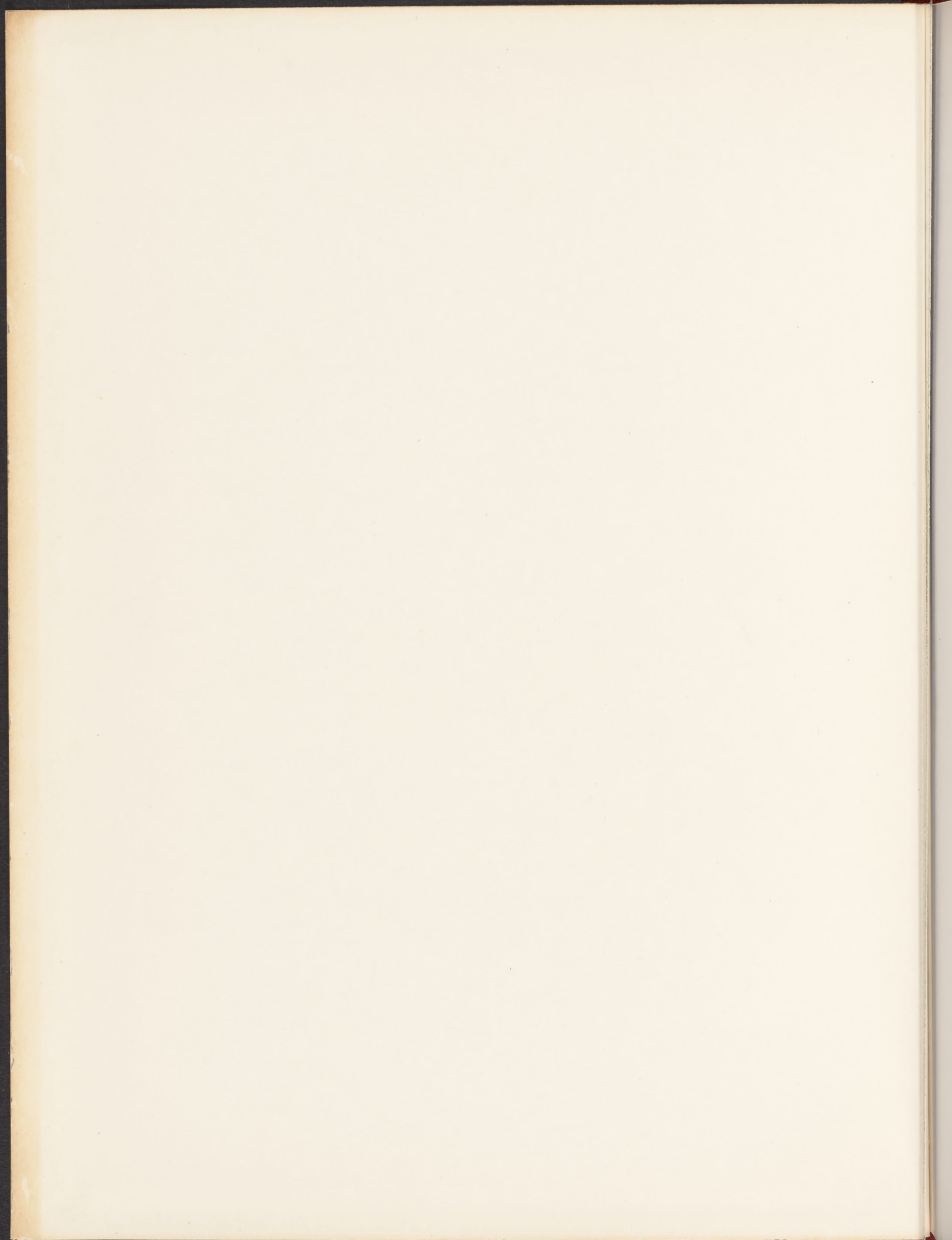
Hollywood Bowl

June 1971

by the author

Hollywood Bowl

1971



Hollywood Bowl

Summer

»» »» «« ««

Fifty-First Season

1972

Compositions Played

Hollywood Bowl — 1972

ANTEGNATI, Costanzo

Canzon Vigesima (La Moranda) 8/9 (Marathon)

AZEVEDO, W.

Amorada 8/12 V 18

BACEWICZ, Grazyna

Contradizione for Chamber Orchestra 7/26 (New Music)

BACH, Johann Sebastian

Magnificat in D 8/9 (Marathon)

BARTOK, Béla

Piano Concerto No. 3 8/17 VI 16

Concerto for Orchestra 8/31 VIII 16

BARTULINO, Orindio

Canzon Trigesima a 8 8/9 (Marathon)

BEETHOVEN, Ludwig van

An die ferne Geliebte 8/23 (Marathon)

Piano Concerto No. 1 in C, Op. 15 8/23 (Marathon)

Piano Concerto No. 5 in Eb, Op. 73 (Emperor) 7/18 II 14

Violin Concerto in D, Op. 61 7/20 II 16

Elegaic Song, Op. 118 8/23 (Marathon)

Marches for Winds and Percussion 8/23 (Marathon)

Congratulations Minuet, Op. 142 8/23 (Marathon)

Overture, Egmont, Op. 84 7/20 II 16

Overture, Leonore No. 3, Op. 72b 7/18 II 14

Quintet for Piano and Winds in Eb, Op. 16 8/23 (Marathon)

Serenade in D for Flute, Violin, and Viola, Op. 25 8/23 (Marathon)

Cello Sonata in A, Op. 69 8/23 (Marathon)

Piano Sonata in Ab, Op. 110 8/23 (Marathon)

Trio for Piano, Violin, and Cello in Bb, Op. 97 (The Archduke) 8/23 (Marathon)

Six Variations on Nel Cor piu' non mi sento 8/23 (Marathon)

The Battle of Vittoria (Part I of Wellington's Victory, Op. 91) 8/23 (Marathon)

Symphony No. 4 in Bb, Op. 60 7/18 II 14

Symphony No. 5 in C minor, Op. 67 7/20 II 16

Symphony No. 8 in F, Op. 93 8/30 (Bennett)

Symphony No. 9 in D minor, Op. 125 (Choral) 7/22 II 18

8/23 (Marathon)

BELLINI, Vincenzo

Casta diva from Norma 8/24 VII 16

Overture, Norma 8/24 VII 16

Qui la voce from I Puritani 8/24 VII 16

BENATZKY & STOLZ

Was kann der Sigismund dafür from White Horse Inn 7/29 III 18

BERLIOZ, Hector

Overture, Benvenuto Cellini 8/24 VII 16

Rakoczy March from The Damnation of Faust, Op. 24 8/5 IV 18

Overture, The Roman Carnival 8/31 VIII 16

Romeo and Juliet, Op. 17 9/14 X 16

BIRTWISTLE, Harrison

Refrains and Choruses 7/26 (New Music)

BIZET, Georges

Excerpts from Carmen 7/8 (Preseason)

Suite No. 1 from Carmen 9/26 (Bonus)

BLUMENFELD, Harold

Expansions 7/26 (New Music)

BORODIN, Alexander

Polovetsian Dances from Prince Igor.....8/2 (Family Picnic)

BOULEZ, Pierre

Third Sonata for Piano.....7/26 (New Music)

BOWMAN, Euday/RAZAFF, Andy

Twelfth Street Rag.....9/26 (Bonus)

BRAHMS, Johannes

Symphony No. 1 in C minor, Op. 68.....9/5 IX 14

Symphony No. 4 in E minor, Op. 98.....7/27 III 16

BRITTEN, Benjamin

Soirées Musicales, Op. 9.....8/24 VII 16

CARTER, Elliott

Six Etudes for Woodwind Quartet.....7/26 (New Music)

CHABRIER, Emmanuel

España.....7/8 (Preseason)

9/27 (Bonus)

CHIHARA, Paul

Wind Song for Cello and Orchestra.....7/26 (New Music)

CHILDS, Barney

Woodwind Quintet.....7/26 (New Music)

CHILESE, Bastian

Canzon Trigesimaseconda.....8/9 (Marathon)

CHOPIN, Frédéric

Piano Concerto No. 1 in E minor, Op. 11.....7/25 III 14

Piano Concerto No. 2 in F minor, Op. 21.....7/13 I 16

COHN, Arthur

Music for Brass Instruments.....7/26 (New Music)

COUPERIN, François

Les Barricades Mistérieuses.....8/9 (Marathon)

CRAWFORD, Ruth

Andante for String Orchestra.....7/26 (New Music)

CRUMB, George

Five Pieces for Piano.....7/26 (New Music)

DEBUSSY, Claude

La Mer.....7/13 I 16

Prélude à L'Après-midi d'un Faune.....7/13 I 16

DUKAS, Paul

The Sorcerer's Apprentice.....8/24 VII 16

DVORAK, Antonín

Overture, Carnival, Op. 92.....8/5 IV 18

Two Slavonic Dances, Op. 46.....9/16 X 18

EPSTEIN, Paul

Intersections 7.....7/26 (New Music)

FAITH, Percy, arr.

Viva! Music of Mexico.....8/12 V 18

FALLA, Manuel de

Dances from The Three-Cornered Hat.....9/27 (Bonus)

FRANCK, César

Le Chasseur Maudit.....8/8 V 14

Symphonic Variations.....9/26 (Bonus)

FRESCOBALDI, Girolamo

- Canzon Vigesima nona a 8 8/9 (Marathon)
 Canzon Vigesima prima a 5 8/9 (Marathon)

FUTSIK, Julius

- Florentine March 7/29 III 18

GABRIELI, Giovanni

- Canzon Vigesima ottava 8/9 (Marathon)

GERSHWIN, George

- Concerto in F 8/5 IV 18
 Cuban Overture 9/16 X 18
 Rhapsody in Blue 7/8 (Preseason)
 9/26 (Bonus)

GILBERT & SULLIVAN

- Excerpts from The Gondoliers, HMS Pinafore, Iolanthe, The Mikado, Patience,
 The Pirates of Penzance, Princess Ida, Ruddigore, and Yeomen of the Guard. . . 7/15 I 18

GRIEG, Edvard

- Excerpts from Peer Gynt 8/2 (Family Picnic)

GUAMI, Giuseppe

- Canzon Vigesima quarta a 8 8/9 (Marathon)

HANDEL, George Frideric

- Bel piacere from Agrippina 8/9 (Marathon)
 Ah! spietato from Amadigi 8/9 (Marathon)
 Care selve from Atalanta 8/9 (Marathon)
 Coronation Anthem No. 1 8/9 (Marathon)
 Concerto Grosso in F, Op. 6, No. 2 8/9 (Marathon)
 Music for the Royal Fireworks 9/16 X 18
 Violin Sonata in D 8/9 (Marathon)

HARNICK & BOCK

- Excerpts from Fiddler on the Roof 8/12 V 18

HAYES, Isaac

- Music from Shaft 8/12 V 18

HINDEMITH, Paul

- Kammermusik 7/26 (New Music)
 Morgenmusik 7/26 (New Music)

HOLST, Gustav

- The Planets 8/29 VIII 14

JACQUET DE LA GUERRE, Elisabeth

- Rigaudon 1, 2 8/9 (Marathon)

JOBIM, Carlos

- Brazilian Dances 8/12 V 18

JOLAS, Betsy

- Tranche 7/26 (New Music)

KALMAN, Emmerich

- Zwei Märchenaugen from The Circus Princess 7/29 III 18
 Die Madis von Chantant from The Gypsy Princess 7/29 III 18

KNIGHT, Arr.

- Medley of Bacharach Tunes 8/5 IV 18

KODALY, Zoltán

- Dances from Galanta 8/17 VI 16
 9/30 (Bonus)

KRAFT, William

- Encounters III 7/26 (New Music)

LALO, Edouard

- Symphonie Espagnole, Op. 21 8/15 VI 14

LAPPI, Pietro

Canzon 26 (La Negrona) 8/9 (Marathon)

LEGRAND & BERGMAN

Music from films 8/12 V 18

LEHAR, Franz

Excerpts from The Merry Widow 7/29 III 18

LENNON-McCARTNEY

Michelle 8/12 V 18

Hey Jude and Eleanor Rigby 9/26 (Bonus)

LERNER & LOEWE

Concert Overture, My Fair Lady 7/8 (Preseason)

LIADOV, Anatole

The Enchanted Lake, Op. 62 9/29 (Bonus)

LISZT, Franz

Hungarian Fantasia 9/16 X 18

MacCOLL, Ewan

The First Time Ever I Saw Your Face 8/12 V 18

MacDERMOT, Galt

Excerpts from Hair 8/2 (Family Picnic)

MAHLER, Gustav

Symphony No. 1 in D 9/12 X 14

MARCELLO, Benedetto

Concerto in C for Oboe and Strings 8/9 (Marathon)

MARTINO, Donald

Parasonatina al do'decafonia 7/26 (New Music)

MENDELSSOHN, Felix

Violin Concerto in E minor, Op. 64 7/27 III 16

9/29 (Bonus)

Overture to The Hebrides (Fingal's Cave), Op. 26 9/5 IX 14

Symphony No. 4 in A, Op. 90 (Italian) 9/5 IX 14

MERULA, Claudio

Canzon Vigesimalterza a 5 8/9 (Marathon)

MILLOECKER, Carl

Ollendorf's aria from The Beggar Student 7/29 III 18

MONTEVERDI, Claudio

Laetatus Sum (Psalm 121) 8/9 (Marathon)

Excerpts from Madrigali Guerrieri ed Amadori 8/9 (Marathon)

MOUSSORGSKY, Modest

Excerpts from Boris Godounov 8/19 VI 16

Pictures at an Exhibition 8/15 VI 14

MOZART, Wolfgang Amadeus

Overture, Così fan Tutte 8/1 IV 14

Deh, vieni alla finestra from Don Giovanni 8/19 VI 18

Overture, Don Giovanni 8/19 VI 18

Non piu' andrai from The Marriage of Figaro 8/19 VI 18

Overture, The Marriage of Figaro 9/12 X 14

Three German Dances, K. 605 8/1 IV 14

Horn Concerto No. 4 in Eb, K. 495 8/1 IV 14

Piano Concerto No. 17 in G, K. 453 9/5 IX 14

Piano Concerto No. 20 in D minor, K. 466 8/2 (Family Picnic)

Piano Concerto No. 25 in C, K. 503 8/1 IV 14

Piano Concerto No. 27 in Bb, K. 595 9/12 X 14

Concerto in Eb for Two Pianos, K. 365 8/17 VI 16

Symphony No. 35 in D, K. 385 (Haffner) 8/1 IV 14

OFFENBACH, Jacques

Overture, La Belle Hélène 9/26 (Bonus)

PAGANINI, Niccolò

Violin Concerto No. 1 in D, Op. 6 8/3 IV 16

PERGOLESI, Giovanni

Flute Concerto in G 8/9 (Marathon)

POWELL, Mel

Analogues 7/26 (New Music)

PROKOFIEFF, Sergei

Peter and the Wolf, Op. 67 8/2 (Family Picnic)

Piano Concerto No. 3 in C, Op. 26 9/7 IX 16

PUCCINI, Giacomo

Love Duet from Madama Butterfly 7/8 (Preseason)

Excerpts from Tosca 7/8 (Preseason)

PURCELL, Henry

Three-part fantasies Nos. 1, 2, and 3 8/9 (Marathon)

Music for the Funeral of Queen Mary 8/9 (Marathon)

RACHMANINOFF, Sergei

Piano Concerto No. 2 in C minor, Op. 18 8/10 V 16

Rhapsody on a Theme of Paganini, Op. 43 9/16 X 18

Symphony No. 2 in E minor, Op. 27 8/22 VII 14

RAMEAU, Jean Philippe

Chaconne from Les Indes Galantes 8/9 (Marathon)

Le Rappel des Oiseaux 8/9 (Marathon)

Le Tambourin 8/9 (Marathon)

RAVEL, Maurice

Boléro 8/17 VI 16

Daphnis and Chloe Suite No. 2 9/5 IX 14

REBHAN, Jim

Ares 7/26 (New Music)

RESPIGHI, Ottorino

The Pines of Rome 8/10 V 16

RHODES, Cara Bradbury

Overstructure 7/26 (New Music)

RICE-WEBBER

Excerpts from Jesus Christ Superstar 8/12 V 18

RIMSKY-KORSAKOFF, Nicolai

Capriccio Espagnol, Op. 34 9/29 (Bonus)

RODGERS & HAMMERSTEINExcerpts from Carousel, The King and I, Oklahoma!, The Sound of Music,
South Pacific, and State Fair 9/2 VIII 18

Selections from The Sound of Music 9/27 (Bonus)

RODGERS & HART

Lover from Love Me Tonight 7/8 (Preseason)

RODRIGO, Joaquín

Concierto de Aranjuez 9/27 (Bonus)

ROSSINI, Gioacchino

Overture, Semiramide 9/29 (Bonus)

Ballet Music from William Tell 8/3 IV 16

SAINT-SAËNS, Camille

Marche Militaire Française from Suite Algérienne 9/26 (Bonus)

Piano Concerto No. 4 in C minor, Op. 44 8/8 V 14

SAMMARTINI, Giuseppe

Recorder Concerto in F 8/9 (Marathon)

SAMUEL, Gerhard

To an End 7/26 (New Music)

SCARLATTI, Domenico

Four Harpsichord Sonatas 8/9 (Marathon)

SCHILLING, Hans Ludwig

Intrada 7/26 (New Music)

SCHONHERR

Austrian Peasant Dances 9/27 (Bonus)

SCHRADER, Barry

Celebration, Part II 7/26 (New Music)

SCHUBERT, Franz

Overture to Rosamunde 7/13 I 16

SCHULLER, Gunther

Fantasy for Solo Cello, Op. 19 7/26 (New Music)

SCHUMANN, Robert

Piano Concerto in A minor, Op. 54 8/31 VIII 16

SHOSTAKOVICH, Dmitri

Symphony No. 5 in D minor, Op. 47 7/25 III 14

SINATRA, Ellen

Synapse 7/26 (New Music)

SMETANA, BedrichOverture, The Bartered Bride 7/25 III 14
8/2 (Family Picnic)**STEINMAN, David Ward**

Montage 7/26 (New Music)

STRAUSS, Johann, Jr.

Auf der Jagd Galopp 7/29 III 18

Excerpts from Die Fledermaus, The Gypsy Baron, A Night in Venice, 1001 Nights,
Wiener Blut 7/29 III 18

Ohne Sorge 7/29 III 18

On The Beautiful Blue Danube 7/29 III 18

Perpetuum Mobile 7/29 III 18

Emperor Waltz 9/27 (Bonus)

Wine, Women, and Song 7/29 III 18

STRAUSS, Johann, Sr.

Radetzky March, Op. 228 8/2 (Family Picnic)

STRAUSS, Richard

Don Juan, Op. 20 7/27 III 16

STRAVINSKY, Igor

Anthem 9/6 (Marathon)

Ave Maria 9/6 (Marathon)

Concertino for String Quartet 9/6 (Marathon)

Concerto for Piano and Winds 9/6 (Marathon)

Concerto for Two Solo Pianos 9/6 (Marathon)

Double Canon for String Quartet 9/6 (Marathon)

Duo Concertante 9/6 (Marathon)

Elegy for Unaccompanied Violin 9/6 (Marathon)

The Firebird (Complete Ballet) 8/8 V 14

Fireworks 8/22 VII 14

L'Histoire du Soldat 9/6 (Marathon)

Les Noces 9/6 (Marathon)

The Owl and the Pussycat 9/6 (Marathon)

Pater Noster 9/6 (Marathon)

Piano Rag Music 9/6 (Marathon)

The Rite of Spring 9/6 (Marathon)

Scherzo à la Russe 8/22 VII 14

Serenade in A 9/6 (Marathon)

Suite Italienne from Pulcinella 9/6 (Marathon)

Symphony of Psalms.....	9/6	(Marathon)
Three Pieces for Solo Clarinet.....	9/6	(Marathon)
Three Pieces for String Quartet.....	9/6	(Marathon)
Three Songs from William Shakespeare.....	9/6	(Marathon)

SUBOTNICK, Morton

Butterfly — Versions I and II.....	7/26	(New Music)
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TAKEMITSU, Toru

Stanza II for Harp and Tape.....	7/26	(New Music)
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TCHAIKOVSKY, Peter Ilyitch

Francesca de Rimini, Op. 22.....	9/30	(Bonus)
Piano Concerto No. 1 in Bb minor, Op. 23.....	8/22	VII 14
Violin Concerto in D, Op. 35.....	8/29	VIII 14
Coronation March (Marche Solonnelle).....	9/30	(Bonus)
Overture, 1812, Op. 49.....	8/22	VII 14
	9/30	(Bonus)
Overture Fantasy, Romeo and Juliet.....	8/10	V 16
Suite from Swan Lake, Op. 20.....	8/5	IV 18
	9/30	(Bonus)
Symphony No. 5 in E minor, Op. 64.....	8/22	VII 14

TELEMANN, Georg Philipp

Bassoon Sonata in F minor.....	8/9	(Marathon)
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TENNEY, James

Fabric for Chè.....	7/26	(New Music)
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TEXIDOR

Amparito Roca.....	9/27	(Bonus)
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THOMAS, Ambroise

Mad Scene from Hamlet.....	8/24	VII 16
Je suis Titania from Mignon.....	8/24	VII 16

TRADITIONAL

Gospel and Work Songs.....	7/8	(Preseason)
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VAUGHAN WILLIAMS, Ralph

Fantasia on Greensleeves.....	9/16	X 18
Fantasia on a Theme of Thomas Tallis.....	8/15	VI 14

VERDI, Giuseppe

Aida.....	7/11	I 14
Infelice! e tu credevi from Ernani.....	8/19	VI 18
Overture, La Forza del Destino.....	8/10	V 16
Stabat Mater and Te Deum from Four Sacred Pieces.....	8/3	IV 16
Ballet Music from Otello.....	8/19	VI 18
Rigoletto.....	9/9	IX 18
Il lacerato spirito from Simon Boccanegra.....	8/19	VI 18
Prelude to Act I, La Traviata.....	8/19	VI 18

VIVALDI, Antonio

Summer from The Four Seasons.....	8/3	IV 16
Gloria.....	8/9	(Marathon)
Concerto in B minor for Four Violins and Strings.....	8/9	(Marathon)

WAGNER, Richard

Overture, The Flying Dutchman.....	8/29	VIII 14
Prelude and Love Death from Tristan and Isolde.....	9/5	IX 14

WIENIAWSKI, Henryk

Violin Concerto No. 2 in D minor, Op. 22.....	8/22	VII 14
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WINSOR, Phil

Coronation for Amplified Trumpets.....	7/26	(New Music)
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WOLF-FERRARI, Ermanno

Overture, The Secret of Suzanne.....	7/8	(Preseason)
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YOUMANS, Vincent

Excerpts from No, No, Nanette.....	9/26	(Bonus)
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SOLOISTS

ADAMS, Donald
AIKEN, Jeanne
ARGERICH, Martha
ARMSTRONG, Karan
AUSMAN, Herbert
BEACH, Vance
BENNETT, Tony
BLOCH, Kalman

BOYES, Shibley
BRADY, Owen
BREIDENTHAL, David

BRENDEL, Alfred
BROWNING, John
BUCKLEY, Tim
BUSH, Irving
CALIFORNIA AIR NATIONAL GUARD BAND
CARLSON, Claudine

CARRERAS, José
CARTIER, John
CHALOUPKA, Stanley
CHAPO, Eliot
COHEN, Randy
CRAIG, Charles
DAVIS, Douglas
DAVIS, Sharon
DE LANCEY, Charles
DE VERITCH, Alan

DICHTER, Cipa
DICHTER, Misha
DICTEROW, Glenn

DI VALL, Robert
DJAMBAZIAN, Edward
DUNN, Mignon
DURANT, Barbara
EDWARDS, Arthur

ENNS, Harold
EPSTEIN, Jerry
FALKOVE, Albert
FIELDS, James
FIRKUSNY, Rudolf
FOSS, Lukas
FREDRICKS, Richard
FUJIKAWA, Mayumi
GAMPEL, Alan
GAMPEL, Lilit
GAUGUSCH, Christine
GELLER, Irving
GILES, Anne Diener
GIMPEL, Jakob
GING, Roberta
GOLD, Rich
GOODMAN, Alan
GOODWIN, Walter
GRANZOW, Beate
GRIERSON, Ralph
GUARNERI, Mario

GUSTETTO, Martha
GUTIERREZ, Horacio
HANAK, Dorit (replaced Elvira Lorenzi)
HARRIS, Margaret

HAYES, Marvin
HEIFETZ, Daniel

7/15 I 14
8/9 (Marathon)
8/31 VIII 16
9/2 VIII 18
8/9 (Marathon)
8/9 (Marathon)
8/30 (Bennett)
7/26 (New Music)
9/6 (Marathon)
9/6 (Marathon)
8/9 (Marathon)
8/9 (Marathon)
8/23 (Marathon)
9/6 (Marathon)
8/1 IV 14
9/7 IX 16
9/6 (Marathon)
8/9 (Marathon)
9/30 (Bonus)
9/9 IX 18
9/14 X 16
9/9 IX 18
7/15 I 18
7/26 (New Music)
8/23 (Marathon)
7/26 (New Music)
7/11 I 14
9/6 (Marathon)
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9/6 (Marathon)
8/9 (Marathon)
8/23 (Marathon)
9/6 (Marathon)
8/17 VI 16
8/17 VI 16
8/9 (Marathon)
8/23 (Marathon)
8/9 (Marathon)
7/29 III 18
7/11 I 14
8/9 (Marathon)
9/6 (Marathon)
9/9 IX 18
7/11 I 14
9/6 (Marathon)
9/6 (Marathon)
7/8 (Preseason)
7/18 II 14
9/5 IX 14
9/2 VIII 18
8/29 VIII 14
8/23 (Marathon)
9/29 (Bonus)
7/29 III 18
9/6 (Marathon)
8/9 (Marathon)
7/25 III 14
7/29 III 18
7/26 (New Music)
7/26 (New Music)
9/6 (Marathon)
7/29 III 18
9/6 (Marathon)
8/9 (Marathon)
9/6 (Marathon)
9/6 (Marathon)
8/8 V 14
7/29 III 18
8/2 (Family Picnic)
8/9 (Marathon)
7/27 III 16
9/30 (Bonus)

HINDERAS, Natalie
HOLLYWOOD BOWL MARATHON CHOIR

HURWOOD, Bonnie
JENKINS, Angela
KINETIC TRUST CO.
KLEIN, Christi
KROOSKOS, Christina

KROSNICK, Joel
LAWRENCE, Douglas

LEE, Ella
LESHIN, Richard
LEVINE, James
LIMONICK, Natalie
LOS ANGELES BRASS SOCIETY
LOS ANGELES MASTER CHORALE
 (see also ROGER WAGNER CHORALE)

MACURDY, John

MAHLER, Lily
MARCOVICI, Sylvia
MARSEE, Susanne
MORITZ, Roland

MUGGERIDGE, Donald

NADEL, Milton
NEBLETT, Carol
NORMAN, Jessye
OBBERJAT, Thomas
OPERATION BREADBASKET
OPTHOF, Cornelis
OROZCO, Rafael
PACIFICA SINGERS
PATTERSON, Roger

PAUK, Gyorgy
PEAR ENSEMBLE THEATER
PEEBLES, Byron

PENNARIO, Leonard
PERLMAN, Itzhak
PETERS, Mitchell
PETERSON, Oscar
PRICE, George
PRICE, Perry
PROSPER, Gloria Grace
QUILICO, Louis (replaces Sherrill Milnes)
RANEY, Thomas
RAWCLIFFE, Mary
REYNOLDS, Jeffrey
RICCI, Ruggiero
ROBBINS, Gerald
ROMERO, Angel
ROSEN, Nathaniel
ROSSO, Nino
ROTHMULLER, Daniel

ROUND, Thomas
SAX, Charlotte
SCHENLY, Paul

SHAPIRO, Susanne
SILLS, Beverly

8/5 IV 18
 8/9 (Marathon)
 8/23 (Marathon)
 9/6 (Marathon)
 8/9 (Marathon)
 7/15 I 18
 7/26 (New Music)
 7/29 III 18
 7/22 II 18
 8/23 (Marathon)
 7/26 (New Music)
 7/11 I 14
 7/22 II 18
 8/23 (Marathon)
 9/9 IX 18
 7/22 II 18
 9/6 (Marathon)
 9/12 X 14
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 7/26 (New Music)
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 8/9 (Marathon)
 8/15 VI 14
 9/2 VIII 18
 7/26 (New Music)
 9/6 (Marathon)
 7/26 (New Music)
 8/23 (Marathon)
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 9/26 (Bonus)
 8/3 IV 16
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 8/12 V 18
 8/23 (Marathon)
 9/2 VIII 18
 9/6 (Marathon)
 9/9 IX 18
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 8/9 (Marathon)
 8/9 (Marathon)
 8/22 VII 14
 8/23 (Marathon)
 9/27 (Bonus)
 8/23 (Marathon)
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 8/9 (Marathon)
 8/23 (Marathon)
 7/15 I 18
 8/9 (Marathon)
 8/23 (Marathon)
 8/26 VII 18
 8/9 (Marathon)
 8/24 VII 16

SMITH, H. Dennis
SOLOW, Jeffrey
SPERRY, Paul

STAJNC, Jaroslav
STEIN, Leonard
STEVENS, Roger
STEVENS, Thomas

STICH-RANDALL, Teresa
STORY, Ralph

STUART, Val

TANABE, Roy
TEMPERLEY, Jean
TERKAL, Karl
TREIGLE, Norman
TUCKWELL, Barry
VALLECILLO, Irma
VIENNA VOLKSOPER
WAGNER, Jeannine
ROGER WAGNER CHORALE
 (see also LOS ANGELES MASTER CHORALE)

WALLNER, Helmut
WANG, Tze-Koong
WATSON, Kenneth
WATT, Robert
WATTS, André
WEIDINGER, Christine
WESTRICK, Kenneth
WILD, Earl
WILLIAMS, LaVerne

WINELL, Roger
WINSLOW, Robert
WINTERS, Barbara

WOODWARD, Roger
WRUSS, Werner
ZAPPA, Frank
ZELENY, Margaret
ZEYEN, Mary Louise
ZEYEN, Mary Mark
ZUKOVSKY, Charles
ZUKOVSKY, Michele

8/9 (Marathon)
 7/26 (New Music)
 9/14 X 16
 8/23 (Marathon)
 7/29 III 18
 7/26 (New Music)
 8/23 (Marathon)
 8/9 (Marathon)
 9/6 (Marathon)
 7/29 III 18
 8/2 (Family Picnic)
 8/19 VI 18
 8/23 (Marathon)
 9/6 (Marathon)
 7/15 I 18
 7/29 III 18
 8/19 VI 18
 8/1 IV 14
 8/23 (Marathon)
 7/29 III 18
 9/6 (Marathon)
 8/19 VI 18
 8/29 VIII 14
 9/2 VIII 18
 9/9 IX 18
 7/29 III 18
 8/9 (Marathon)
 9/6 (Marathon)
 7/26 (New Music)
 7/13 I 16
 9/9 IX 18
 9/6 (Marathon)
 9/16 X 18
 7/8 (Preseason)
 7/11 I 14
 8/23 (Marathon)
 9/9 IX 18
 9/6 (Marathon)
 8/9 (Marathon)
 8/23 (Marathon)
 9/6 (Marathon)
 7/29 III 18
 9/6 (Marathon)
 9/6 (Marathon)
 8/9 (Marathon)
 9/6 (Marathon)
 8/9 (Marathon)
 8/23 (Marathon)
 9/6 (Marathon)

COMPOSER CONCERTS

BEETHOVEN

BERLIOZ (Romeo and Juliet)
GILBERT & SULLIVAN
MOZART
STRAUSS
STRAVINSKY
TCHAIKOVSKY

VERDI (Aida)
VERDI (Rigoletto)

7/18 II 14
 7/20 II 16
 7/22 II 18
 8/23 (Marathon)
 9/14 X 16
 7/15 I 18
 8/1 IV 14
 7/29 III 18
 9/6 (Marathon)
 8/26 VII 18
 9/30 (Bonus)
 7/11 I 14
 9/9 IX 18

CONDUCTORS

CECCATO, Aldo

DE PRIEST, James

DE WAART, Edo

DUTOIT, Charles

FAITH, Percy

FIEDLER, Arthur

FOSS, Lukas

FOSTER, Lawrence

GREEN, John

HARRIS, Margaret

KOSTELANETZ, André

LEVINE, James

MEHTA, Zubin

MOORES, Michael

REMSEN, Lester

SAMUEL, Gerhard

SCHMIDT-ISSERSTEDT, Hans

WAGNER, Jeannine

8/19	VI	18
8/22,24	VII	14,16
7/25,27	III	14,16
8/15,17	VI	14,16
8/31	VIII	16
8/12	V	18
8/5	IV	18
9/26,27	(Bonus)	
8/9	(Marathon)	
8/23	(Marathon)	
9/5	IX	14
9/6	(Marathon)	
8/1,3	IV	14,16
8/8,10	V	14,16
7/8	(Preseason)	
9/2	VIII	18
8/2	(Family Picnic)	
9/29,30	(Bonus)	
7/11,13	I	14,16
9/7,9	IX	16,18
9/12,14,16	X	14,16,18
8/26	VII	18
8/29	VIII	14
8/30	(Bennett)	
7/15	I	18
8/9	(Marathon)	
7/26	(New Music)	
7/18,20,22	II	14,16,18
8/9	(Marathon)	

SATURDAY NIGHT CONCERTS

GILBERT & SULLIVAN

BEETHOVEN

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ARTHUR FIEDLER

PERCY FAITH

NORMAN TREIGLE

TCHAIKOVSKY SPECTACULAR

RODGERS & HAMMERSTEIN

RIGOLETTO

JAMES LEVINE AND EARL WILD

7/15	I	18
7/22	II	18
7/29	III	18
8/5	IV	18
8/12	V	18
8/19	VI	18
8/26	VII	18
9/2	VIII	18
9/9	IX	18
9/16	X	18

SPECIAL CONCERTS

PRESEASON

DAY OF NEW MUSIC

FAMILY PICNIC

BAROQUE MARATHON

BEETHOVEN MARATHON

TONY BENNETT WITH THE LOS ANGELES PHILHARMONIC

STRAVINSKY MARATHON

BOWL BONUS WEK

BOWL BONUS WEEK

7/8
7/26
8/2
8/9
8/23
8/30
9/6
9/26,27,29,30
9/26, 27, 29, 30

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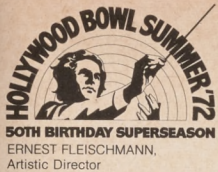
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JULY

AUGUST

SEP.

<p>A Verdi Happy Birthday Celebration Cast includes Jessye Norman, Mignon Dunn, Charles Craig Cornelis Ophiot, Harold Enns, Douglas Lawrence, and the L.A. Master Choral, Verdi: "Aida" (concert performance) James Levine, conductor</p> <p>11</p>	<p>Watts & Levine: The Young Giants Schubert: Overture, Rosamunde Chopin: Piano Concerto #2 Debussy: L'Après-Midi d'un Faune Debussy: La Mer James Levine, conductor Andre Watts, piano</p> <p>13</p>	<p>Gilbert & Sullivan Thrive (Live) Donald Adams, Thomas Round, and other top British G & S stars return for a Bowl encore of "The World of Gilbert & Sullivan", featuring excerpts from The Gondoliers, The Mikado, HMS Pinafore, Pirates of Penzance, etc. Michael Moores, conductor</p> <p>15</p>
<p>Beethoven Festival—1st Movement Overture, Leonore #3 Piano Concerto #5 (Emperor) Symphony #4 Hans Schmidt-Isserstedt, conductor Rudolf Firkušny, piano</p> <p>18</p>	<p>Beethoven Festival—2nd Movement Egmont Overture Violin Concerto Symphony #5 Hans Schmidt-Isserstedt, conductor Gyorgy Pauk, violin</p> <p>20</p>	<p>Beethoven Festival—Finale Symphony #8 Symphony #9 (Choral) Soloists: Ella Lee, Christina Krooskos, Roger Patterson, Douglas Lawrence L.A. Master Choral Hans Schmidt-Isserstedt, conductor</p> <p>22</p>
<p>Romantic Chopin—Rousing Shostakovich Smetana: Overture, The Bartered Bride Chopin: Piano Concerto #1 Shostakovich: Symphony #5 James De Preist, conductor Jakob Gimpel, piano</p> <p>25</p>	<p>Brahms Four, Everyone Richard Strauss: Don Juan Mendelssohn: Violin Concerto Brahms: Symphony #4 James De Preist, conductor Daniel Helfetz, violin</p> <p>27</p>	<p>Johann Strauss Gala A Night in Vienna (Prince Orlofsky's Ball); Waltzes, Polkas, Songs and Choruses featuring leading soloists, singers and dancers direct from Vienna's Volksoper. Heinz Lambrecht, conductor</p> <p>29</p>
<p>Magical Mozart Festival Overture, Così Fan Tutte Three German Dances, K.605 Piano Concerto #25 in C, K.503 Horn Concerto #4, K.495 Symphony #35 (Haffner) Lawrence Foster, conductor Alfred Brendel, piano Barry Tuckwell, horn</p> <p>1</p>	<p>Viva Italia! Vivaldi: Summer (Four Seasons) Paganini: Violin Concerto #1 Rossini: Ballet Music from William Tell Verdi: Stabat Mater and Te Deum (Four Sacred Pieces) Lawrence Foster, conductor Itzhak Perlman, violin L.A. Master Choral</p> <p>3</p>	<p>Arthur Fiedler Presents the Pops at the Bowl An evening filled with Boston Pops favorites, including: Swan Lake Suite, Burt Bacharach Medley, Carnival Overture, Gershwin's Concerto in F. Arthur Fiedler, conductor Natalie Hinderas, piano</p> <p>5</p>
<p>The Fantastic Flight Franck: The Accursed Huntsman Saint-Saens: Piano Concerto #4 Stravinsky: The Firebird (complete) Lawrence Foster, conductor Horacio Gutierrez, piano</p> <p>8</p>	<p>Tops of the (Classical) Pops Verdi: Overture, The Force of Destiny Rachmaninoff: Piano Concerto #2 Tchaikovsky: Romeo & Juliet Respighi: The Pines of Rome Lawrence Foster, conductor Rafael Orozco, piano</p> <p>10</p>	<p>Percy Faith and Oscar Peterson Easy listening at its best. Two giants of popular music in some of their favorite repertoire. Percy Faith, conductor Oscar Peterson, piano</p> <p>12</p>
<p>Grand Tour of Europe Vaughan Williams: Tallis Fantasia Lalo: Symphonie Espagnole Moussorgsky-Ravel: Pictures at an Exhibition Edo De Waart, conductor Silvia Marcovici, violin</p> <p>15</p>	<p>The Dynamic Dichters Kodaly: Dances from Galanta Mozart: Concerto for 2 pianos in E flat, K.365 Bartok: Piano Concerto #3 Ravel: Bolero Edo De Waart, conductor Misha & Cipa Dichter, piano</p> <p>17</p>	<p>A Grand Night for Singing America's fabulous basso in some of his favorite operatic roles: arias by Mozart and Verdi, plus scenes from Moussorgsky's Boris Godunov with Val Stewart and supporting singers. Aldo Ceccato, conductor Norman Treigle, bass-baritone L.A. Master Choral</p> <p>19</p>
<p>Virtuoso! Stravinsky: Scherzo à la Russe, Fireworks Wieniawski: Violin Concerto #2 Rachmaninoff: Symphony #2 Aldo Ceccato, conductor Ruggiero Ricci, violin</p> <p>22</p>	<p>The Wondrous Beverly Sills America's beloved Prima Donna in a brilliant program of operatic arias. Aldo Ceccato, conductor Beverly Sills, soprano</p> <p>24</p>	<p>Tchaikovsky Spectacular! Piano Concerto #1 Symphony #5 1812 Overture with Fireworks! Cannon! Military Band! Zubin Mehta conducting Paul Schenly, piano</p> <p>26</p>
<p>The Planets—and a New Star Wagner: Overture, The Flying Dutchman Tchaikovsky: Violin Concerto Holst: The Planets Zubin Mehta conducting Mayumi Fujikawa, violin</p> <p>29</p>	<p>Planistic Dreams Schumann: Piano Concerto Berlioz: Overture, Roman Carnival Bartok: Concerto for Orchestra Charles Dutoit, conductor Martha Argerich, piano</p> <p>31</p>	<p>Rodgers & Hammerstein—Still Going Strong With renowned soloists Karan Armstrong, Susan Marsee, Perry Price, Richard Fredricks, and the Roger Wagner Choral. John Green, conductor</p> <p>2</p>
<p>The Marathon Hero Wagner: Preludes & Love Death, Tristan & Isolde Mozart: Piano Concerto in G, K.453 Brahms: Symphony #1 Lukas Foss, conductor & piano</p> <p>5</p>	<p>John Browning—James Conducting Mendelssohn: Overture, Fingal's Cave Symphony #4 (Italian) Prokofiev: Piano Concerto #3 Ravel: Daphnis & Chloe, 2nd Suite James Levine, conductor John Browning, piano</p> <p>7</p>	<p>All-Star Rigoletto (concert performance) Sherrill Milnes in the title role, Carol Neblett as Gilda, Jose Carreras as the Duke, plus Christine Weidinger, Claudine Carlson, Roger Patterson, Douglas Lawrence, John Macurdy, and the Roger Wagner Choral. James Levine, conductor</p> <p>9</p>
<p>Piano & Podium Mozart: Overture, The Marriage of Figaro Mozart: Piano Concerto in B flat, K.595 Mahler: Symphony #1 James Levine, conductor & piano</p> <p>12</p>	<p>The Best of Berlioz Berlioz: Romeo & Juliet (complete) Cast includes Claudine Carlson, John Macurdy, Paul Sperry and the L.A. Master Choral, Roger Wagner, Director. James Levine, conductor</p> <p>14</p>	<p>The Incredible Pops Finale! Popular favorites including Gershwin's Cuban Overture, Dvorak: 2 Slavonic Dances, Rachmaninoff's Paganini Rhapsody, Liszt's Hungarian Fantasy, Vaughan Williams' Greensleeves, and Handel's Royal Fireworks Music with a spectacular fireworks display. James Levine, conductor Earl Wild, piano</p> <p>16</p>

From Daisy Dell to Superseason

A BRIEF HOLLYWOOD BOWL HISTORY — PART I

WHEN the Los Angeles Philharmonic opens the 1972 Hollywood Bowl season July 11 with Verdi's *Aida*, the event will commemorate, to the very day, the 50th anniversary of the Bowl's first summer symphony concert.

But the Orchestra's association with the Bowl dates back three years earlier, to 1919, when the Los Angeles Philharmonic was founded and when the Bowl real estate was merely a pleasant piece of land known as Daisy Dell and covered with sage and chaparral. Los Angeles had few cultural enterprises at that time, only some light opera and the beginnings of the motion picture industry. So the newly formed Theater Arts Alliance, sensing Los Angeles ripe for cultural development, appointed actor H. Ellis Reed to find a suitable site for a community park and arts center.

Reed and his father, William, stumbled onto Daisy Dell, and reported to the Alliance that the acoustics were splendid. Prominent land owner C. E. Toberman, who was to become directly connected with the Bowl longer than anyone in its troubled, uneven development, joined the Alliance and obtained options for the sixty acre plot. After a year of bickering, the disbandment and reorganization of the Alliance under the name Community Park and Art Association in October 1920, and a 30% price increase in the property, Toberman and E. N. Martin, an attorney, frantically arranged a series of donations, pledges, and loans to cover the increased price of the property (from \$47,000 to \$65,000).

The new Association elected F. W. Blanchard president, Toberman vice-president, and a young, dynamic piano teacher, Mrs. Artie Mason Carter, secretary. Earlier in 1920, Mrs. Carter had organized an Easter Sunrise Service in Barnsdall Park, where Vermont, Sunset and Hollywood Boulevards meet. The Los Angeles Philharmonic was at that time completing its first season, having been founded by William Andrew Clark, Jr., son of the colorful U.S. Senator and copper baron from Montana and himself an art patron, bibliophile and amateur musician.

Mrs. Carter prevailed upon Clark to donate his orchestra for the Sunrise Service to Community Sing. The over-

whelming success of this event prompted Mrs. Carter to plan an even more grandiose Easter Service in 1921 — this time in the "Park," as Daisy Dell had become known. Hugo Kirchhoffer, director of the Community Sing, remarked that the acoustics were naturally good because it was shaped like a "huge bowl." The remark stuck, and soon everyone referred to the "Park" as Hollywood Bowl.

And so in the early dawn of March 27, 1921, the Philharmonic assembled on a crude platform before an enormous crowd gathered in the weeds and grass on the rocky hillsides to inaugurate the Bowl's first Easter Sunrise Service. It was the Bowl's first major event.

Excited by this success, Mrs. Carter began thinking in terms of regular symphony concerts in the "enchanted outdoor theater, at 25¢ a seat." She organized a mammoth fund-raising drive with the zeal of an evangelist, attracting numerous disciples in the form of volunteer ladies' committees through her enthusiasm and dedication.

Thousands of cardboard Penny Banks were distributed to stores, banks and office buildings. A society circus was staged in the Bowl with film stars. Mrs. Carter rang doorbells, solicited pledges, and even sold her diamond ring.

All efforts netted about \$20,000, almost enough to defray operating expenses for the first season. A pre-season performance of Bizet's *Carmen* paid for temporary wooden seats and benches. And the proceeds from a Hollywood High School production of Shakespeare's *Twelfth Night* paid for the installation of lights.

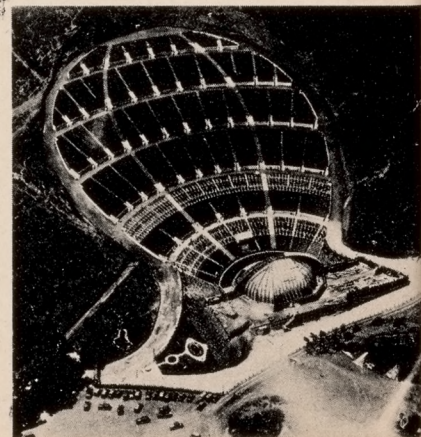
Mrs. Carter's goal of summer concerts was achieved on the balmy evening of July 11, 1922, when the governor of California, William D. Stephens, welcomed the audience of 5,000, with their blankets, pillows, kids and picnic baskets, and officially opened the first Hollywood Bowl season. Los Angeles Mayor George Cryer introduced Dr. Alfred Hertz, conductor of the San Francisco Symphony, who led the Los Angeles Philharmonic in the stirring overture to Wagner's *Rienzi*.

While the initial season's success was encouraging (over 150,000 people

attended, and there was no deficit), the second season was threatened by the city's Department of Public Works' plans to repave Highland Avenue over the summer, thereby inadvertently disrupting the Bowl's programs. When pleading with city officials failed, Mrs. Carter resorted to suffragette-like tactics. She and 86-year-old Grandma Wakeman took up battle positions in rocking chairs, complete with knitting, in the middle of Highland Avenue and refused to allow the breaking up of the street. The newspapers came out in support of the women and the city backed down.

In similar fashion, Mrs. Carter turned to Bowl audiences when the mortgage became an ominous threat hovering over the second season. Response was generous. Even William Jennings Bryan contributed \$100. With typical flair, Mrs. Carter brought the mortgage to the Bowl and burned it during an intermission to feverish cheers. The next year, 1924, marked two important milestones. Mrs. Carter was elected president of the Community Park and Art Association, which became incorporated as the Hollywood Bowl Association. And E. N. Martin, who had counselled the Association from the beginning, arranged for the debt-free property of the Bowl to be deeded to the County of Los Angeles, perpetually protecting it for the people. A 99-year lease was signed with the Association, and the County then took over the annual \$1,500 property taxes which had been a sizable liability for the struggling, non-profit institution.

Thus began a new era for the Bowl. As the new landlord, the county appro-



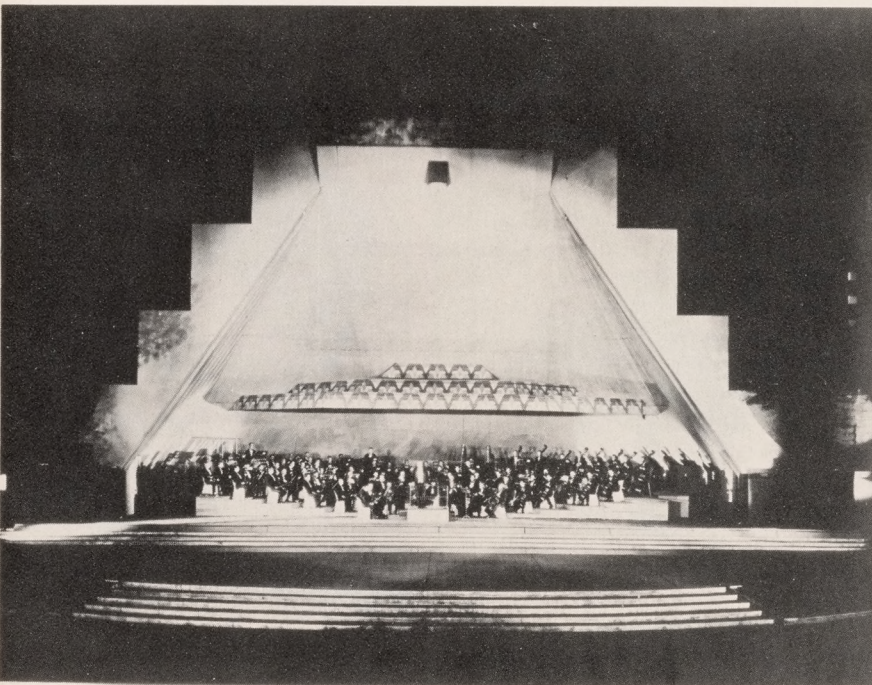
Present shell under construction, 1929.



Orchestra and audience pose for the camera, 1922.



Old Box Office and Gift Shop in Pepper Tree Lane, c. 1935.



Shell designed by Lloyd Wright, son of Frank Lloyd Wright, 1928.

appropriated \$100,000 for modernization. The amphitheater was scooped out, new seats were set in solid concrete and a portable shell was constructed from cement and steel. The early, rudimentary Bowl soon was lost in the transformation.

Unable to reconcile the new image with her purist ideals, Mrs. Carter shocked the community by resigning from the Association in March, 1926.

Shortly afterward, a second giant came to the fore: Mrs. Florence Ather-ton Irish. She served as the dynamic general chairman of the Bowl association from 1926 to 1929. Under her, the first of many changes on the face of the Bowl began in 1926.

1929 was the year of the Great Depression, and the resurgence of the Bowl's recurring financial problems. By 1932 the situation had become so desperate that the musicians were asked to share in any possible deficit. The deficit was so huge that the Board of Directors issued a formal statement June 12, 1933 admitting that they were forced to cancel their contracts with the orchestra and discontinue all concerts under their management.

Not willing to allow the summer concerts to die, an emergency group, the Symphonies Under the Stars Foundation, was formed to sponsor the 1933 season. Radio executives took over the programming. The results were both musically and financially distressing.

Then, members of the Los Angeles Philharmonic assumed responsibility for the 1934 season and drafted Mrs. Irish as general chairman. She spent more energy than the entire seven-man committee which drafted her and managed to bring off the season without deficit.

Sadly, as that season was beginning, William Clark, founder of the Philharmonic, died. Mrs. Irish promptly began helping to organize the Southern California Symphony Association to assure continuance of the orchestra.

(To be continued in the August/September Program Books.)



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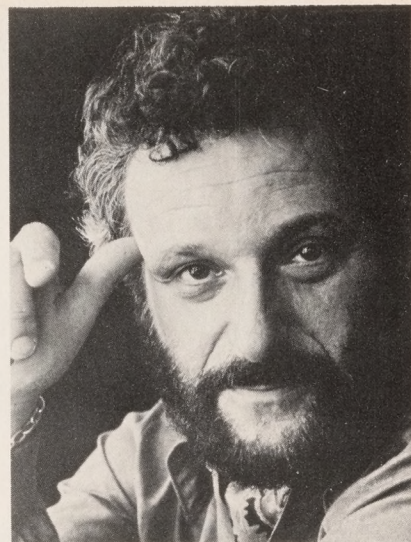
This summer the Philharmonic will present three special non-subscription concerts. A day of avant-garde music with Gerhard Samuel, Wednesday, July 26. The annual Wednesday Family Picnic Concert August 2, featuring Margaret Harris, national music director of *Hair*. And a gala Pension Fund Concert Wednesday, August 30, with Tony Bennett, Zubin Mehta and the Philharmonic.

On July 26, we introduce another imaginative Bowl concept. A provocative day of new music with Gerhard Samuel. It begins at 2 p.m. And continues through the evening. You'll be able to stroll all around the Bowl, experiencing the exciting music of today with members of the Los Angeles Philharmonic and gifted soloists and chamber groups from throughout Southern California. Explore the simultaneous activities taking place in various picnic areas, the box office concourse, as well as on the Bowl stage. The ideal way to discover a universe of new sound and video worlds. Electronic medications, video-tape environments, avant-garde music from around the world. And—lively groups of young dancers and actors. There'll be interesting food, too, from China, France, Indonesia, Mexico, and Russia.

The Wednesday Family Picnic Concert has become one of the Bowl's most pleasant traditions. And this year, on August 2, we have a very special guest. Margaret Harris. Multi-talented composer-pianist-conductor. National music director of *Hair*. Acclaimed guest conductor with the Chicago Symphony and Minnesota Orchestra. And the first woman to conduct the Philharmonic at the Bowl since 1925. Her lively program includes music by Johann Strauss, Smetana, Borodin, Grieg, and Mozart's Piano Concerto in D minor, K.466 (with Miss Harris as the pianist), and that all-time favorite children's classic, Prokofieff's *Peter and the Wolf*. And of course, excerpts from *Hair*. The concert begins at 7:30 p.m.

Finally, a special treat. Tony Bennett. The world-favorite singer makes his first appearance with Zubin Mehta and the Philharmonic at the Bowl on Wednesday, August 30. The occasion: a concert to benefit the orchestra's Pension Fund. Tony Bennett is ready to leave his heart in Hollywood Bowl. And so, we suspect, are thousands of his fans.

See you there.



Gerhard Samuel



Tony Bennett



Margaret Harris

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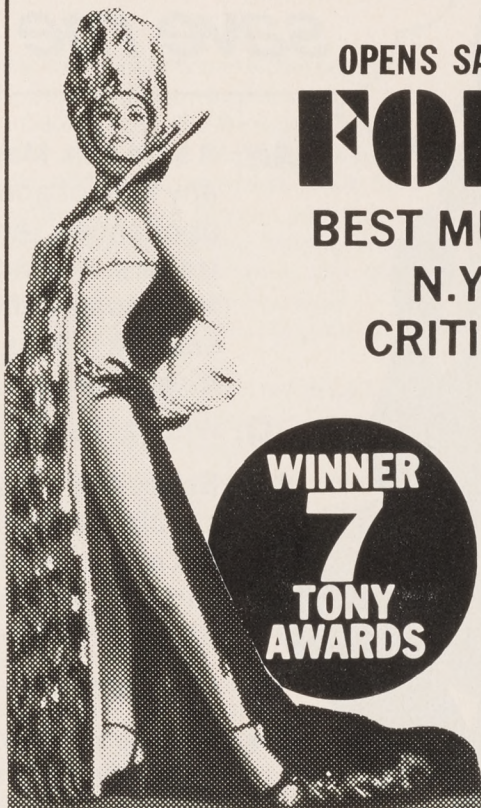
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YOUR PARKS AND RECREATION

The Acute Need For Recreation

Appreciation of fine music is a form of recreation that predates modern history. But the word recreation has many meanings.

Today the popular concept of recreation conjures images of active sports: baseball, basketball, swimming or playground games.

There is truth to this concept, but that image is only a small part of the overall meaning of recreation.

The Los Angeles County Department of Parks and Recreation believes that there is considerably more to this critical issue of providing park lands and recreational pursuits than simply passing out balls and bats.

Have you ever strolled in the desert at sunset when golden-red rays sparkle on the sand?

Have you ever hiked through quiet woods and learned from a professional naturalist what ecology really means?

Have you ever paid a visit to the mansion of cowboy movie star William S. Hart, and looked at the art treasures and memories of early motion pictures?

Have you ever hiked through the magnificent rock formations of Vasquez Rocks or the Devil's Punchbowl and seen the wonders Nature can create, given 20 or 30 million years?

These recreational pastimes are available to you today, on lands that Los Angeles County has saved from human encroachment. When it comes to preserving land, we're as concerned about the state of the environment as

you are. Hopefully more concerned — because that's our business.

County Parks and Recreation has set aside portions of the desert, wildlife and wildflower sanctuaries, rock formations, nature centers, museums, open space and green, woodsy areas where you and your family can relax and escape your busy pressures.

Even Hollywood Bowl is a Los Angeles County park.

Our parks range from the neighborhood parks with which we are all familiar, to huge "natural" expanses of land which are rapidly disappearing. We believe that this important land must be saved before everything contains only high-rises and hamburger stands.

Yes, it can be costly. As we become more crowded with people, the value of land goes up. It becomes expensive to buy. But the fact that we are becoming ever more crowded makes open, undeveloped land even more important.

A need to relax — to get away and enjoy Nature's beauty — is a very strong and healthy desire.

We are making an honest effort to provide you with the pleasures that you ask for: sports, crafts, boating, fishing, waterskiing, horseback riding, swimming, bicycling, exploring, picnicking, golfing, hiking, playing games, or just sitting back and quietly relaxing.

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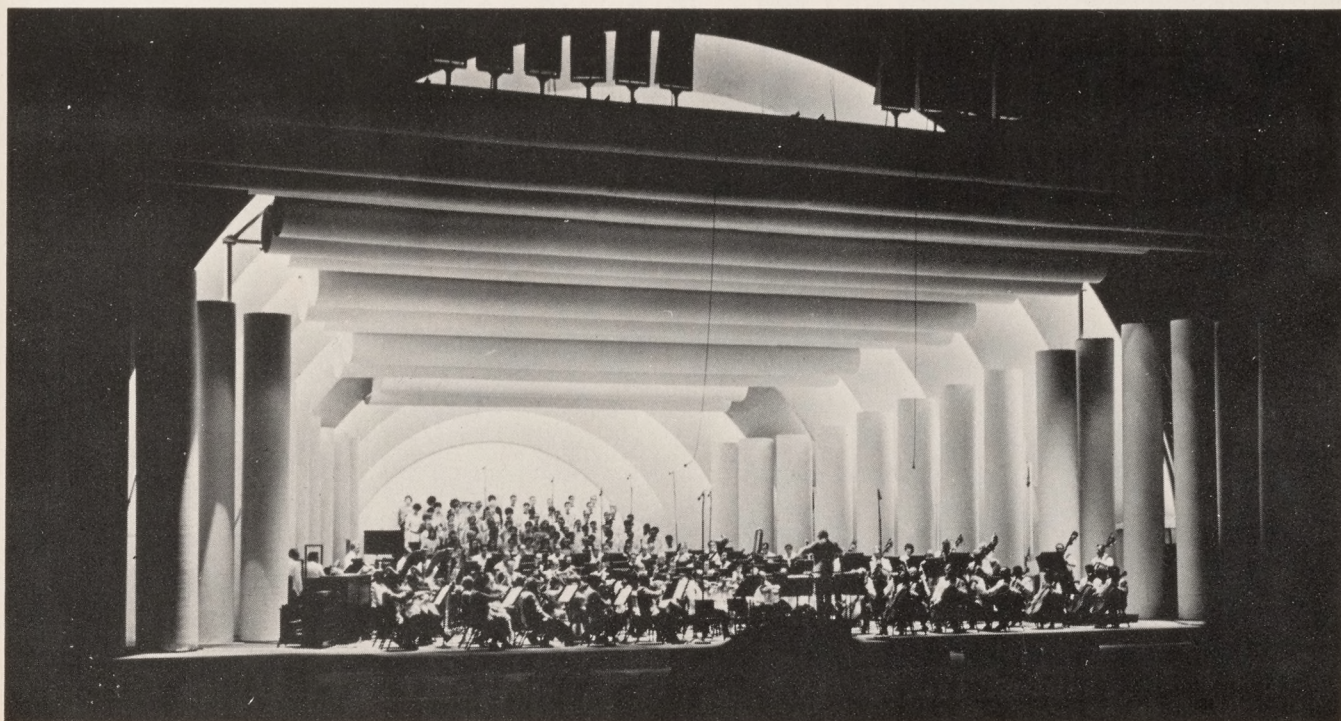
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by
Mrs. William Worth Kemps,
Chairman



Maestro Zubin Mehta, Mrs. Chandler Harris, Kick-Off Party Chairman, and Mr. Ernest Fleischmann share a joke with the Volunteers before cutting the birthday cake.



Mrs. Richard Loeffler, Chairman of Hollywood Bowl Juniors, and Mrs. Donald Arndt, Opening Night Chairman, cut a double-duty birthday cake for Hollywood Bowl's 50th Birthday, and their own first birthday as Junior Volunteers. The Juniors are in charge of the opening night festivities and the 125 young hostesses.



LONG BEACH CARRIAGE CLUB (July 11): Mrs. Francis Merchant and Mrs. Raymond Peterson (Co-Chairmen) discuss plans for their journey to the Bowl on Opening Night.

The Hollywood Bowl Volunteers join the Executive Staff of the Bowl in welcoming each of you to the opening week of the 50th Birthday Season of the Hollywood Bowl. As you can see, we believe in celebrating a birthday with a cake — or two — or three! At the Kick-Off party for all Volunteers, there was a hand-decorated cupcake for each of the 250 guests (courtesy of Mrs. Lyle B. Jones) who toasted the Bowl on its 50th birthday with champagne (courtesy of Brookside Wineries). In addition to the groups pictured, Glendale, West San Gabriel, Pomona/Claremont, Downey, Peninsula and Foothill are attending programs this opening week. One of the earliest continuous cultural ventures in Los Angeles, the Hollywood Bowl has a colorful past and an exciting future. Happy 50th Birthday, Hollywood Bowl!



MRS. JOHN C. McADAM, Chairman of Burbank Area, will bring groups not only to the opening Gala on July 11, but also for the July 15 and September 2 programs.



PASADENA CARRIAGE CLUB (July 15): Mrs. David McMahon, Mrs. Richard Schnell, Mrs. F. Jack Liebau, Mrs. C. Anthony Phillips, Mrs. Thomas L. Walcha (Chairman) and Mrs. William A. Wheeler gather for the Kick-Off at the home of Mrs. Harold Pauley.



Mr. Ernest Fleischmann and Mrs. William Worth Kemps at the pre-season Fun 'n Games Brunch, when the Executive Council of the Hollywood Bowl Volunteers and their families hosted the Executive Staff of the Music Center and their families. The birthday cakes were the happiest things around.



Mrs. Chandler Harris, Advisor, Mrs. William Worth Kemps, and Mrs. Richard Loeffler, Chairman of Hollywood Bowl Juniors talk over the Volunteers' plans for the 50th Birthday Superseason.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Tuesday Evening
July 11, 1972, 8:30 p.m.

JAMES LEVINE, Conducting
THE LOS ANGELES MASTER CHORALE
Roger Wagner, Director

Concert Performance

AIDA

An Opera in Four Acts

by Giuseppe Verdi

Libretto by Antonio Ghislanzoni

Characters of the Opera (in order of appearance)

Ramfis, a high priest of Isis
Radames, an Egyptian captain of the guard
Amneris, daughter of the King of Egypt
Aida, an Ethiopian Princess, slave to Amneris
The King of Egypt
Messenger
Priestess
Amonasro, King of Ethiopia and Aida's father

HAROLD ENNS, Bass
CHARLES CRAIG, Tenor
MIGNON DUNN, Mezzo-soprano
JESSYE NORMAN, Soprano
DOUGLAS LAWRENCE, Bass
ROGER PATTERSON, Tenor
LaVERNE WILLIAMS, Soprano
CORNELIS OPTHOF, Baritone

Place and Time: Memphis and Thebes in ancient Egypt, during the epoch of the Pharaohs
There will be a 20-minute Intermission after Act II

ACT I

Scene 1. A hall in the palace of the King of Egypt

1. Prelude
2. Introduction: Si: corre voce (Radames, Ramfis)
Romanza: Se quel guerrier (Radames)
Celeste Aida
Duet: Quale insolita gioia (Amneris, Radames)
Trio: Dessa! (Amneris, Radames, Aida)
3. Scena: Alta caigon v'aduna (Amneris, Radames, Aida, the King, Messenger and Chorus)
Scena and Romanza: Ritorna vincitor! (Aida)
L'insana parola

Scene 2. The Temple of Vulcan

4. Chorus of Priestesses: Possente Fthà
Dance of the Priestesses
Prayer: Nume, custode e vindice (Ramfis, Chorus)

ACT II

Scene 1. A hall in Amneris' apartment

5. Introduction: Chi mai fra gl'inni (Chorus)
Dance of the Slaves
Scena and Duet: Fu la sorte dell' armi (Amneris, Aida)
Amore, amore! gaudio tormentoso

Scene 2. At the Gates of Thebes

6. Grand Finale: Gloria all' Egitto (Chorus)
Egyptian March
Vieni, o guerriero vindice (Chorus)
Scena: Salvator della patria (Ensemble, Chorus)

INTERMISSION

ACT III The banks of the Nile

7. Prayer: O tu che sei d'Osiride (Chorus)
Romanza: O patria mia (Aida)
Scena and Duet: Ciel! mio padre (Aida, Amonasro)
Duet: Pur ti riveggo (Aida, Radames)
Trio: Io son disonorato (Aida, Radames, Amonasro)

ACT IV

Scene 1. A hall in the King's palace

8. Scena: L'abborrita rivale a me sfuggia (Amneris)
Duet: Già i sacerdoti adunansi (Amneris, Radames)
9. Judgment Scene: Spirito del Nume (Ramfis, Chorus, Amneris)

Scene 2. The Temple of Vulcan

10. Scena: La fatal pietra (Radames)
Duet: Morir! si pura e bella (Aida, Radames)
11. Finale: Immenso Fthà (Chorus, Aida, Radames)

For performers' biographies, please see p. 20

Hollywood Bowl Carillon Theme by Elinor Remick Warren
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"Aida"

Giuseppe Verdi (1813-1901)

Aida is an operatic lady with a century already behind her, a period during which she has enjoyed almost unrivaled fame and adulation. Uniquely endowed by a composer of vast experience at the fullness of his artistic maturity, she enters her second century with a rare bloom of youthful vitality on her bronzed brow.

Aida first stimulated Verdi's creative juices when a sketch was sent to him by the French librettist Camille du Locle, who had made an adaptation of a story by Cairo-stationed French archeologist Auguste Mariette. It was originally the hope of both Mariette and the Khedive of Egypt that Verdi would agree to write a grandiose opera which would inaugurate the Cairo Opera House and be part of the festivities centering around the opening of the Suez Canal. But Verdi did not actually have the plot of the Egyptian story in hand until the spring of 1870, and the Cairo Opera House had opened in November of 1869. Even Verdi couldn't meet that deadline.

Enthusiastic about the project and working closely with librettist Antonio Ghislanzoni, Verdi completed *Aida* within the short span of four months, making it ready for the contracted time of January, 1871. However, the premiere, which *did* take place at the Cairo Opera House, was delayed until December 24, 1871. No wonder it was an immediate triumph. *Aida* is the compleat grand opera: it has the mystery of an exotic locale; it has spectacle and it has intimacy; there are four marvelous roles for the principals; there are choruses and colorful ballets. And there is, both in the orchestration and the melodies, a richness of design, texture and of dramatic penetration the equal of which is not to be seen before, but only after *Aida*, in Verdi's final works, *Otello* and *Falstaff*. *Aida* is, in short, everything that grand opera should be — and more.

AIDA: The Opera

A brief prelude, beginning with the sweet sadness of the Aida theme in lone violins and moving to the stentorian representation of the Priests of Isis, points up the conflict between love and nationalistic pride that pervades the drama.

Act I, Scene 1. The palace of the King of Egypt in Memphis.

Ramfis, high priest of Isis, tells the stalwart warrior Radames that the enemy Ethiopians are close to Thebes, and adds that the goddess Isis has chosen from among the soldiers one who will lead the army against the invaders. Left alone, Radames dares to envision himself as the mighty leader of the Egyptian forces: "Se quel guerrier io fossi" (If I could be that warrior). Brass fanfares enforce his military fantasies, which turn soon from war to woman: "Celeste Aida" (Heavenly Aida). Radames' reveries are interrupted by Amneris, the King's daughter, whose seductions the ambitious soldier has resisted because of his secret love for the slave girl, Aida. (At this point, no one is aware of Aida's royal identity, that she is the daughter of the Ethiopian king, Amonasro). When Aida enters (her theme announces her as it does throughout), Amneris' intuition tells her the slave is her rival. In a trio, Amneris' jealousy and the lovers' fear of discovery are revealed in asides. An agitated motive depicting Amneris' intense emotions dominates the orchestral fabric. The King enters with an entourage. His messenger announces the invasion of Egypt by the Ethiopians; the King declares that Radames has been chosen to lead the Egyptian army. Radames is elated, oblivious to the despair of the Ethiopian Aida. She sings, "For whom shall I weep? For whom shall I pray? What power binds me to him? I must love him, and he is an enemy, a foreigner." An exultant Amneris sends Radames off with the words, "Ritorna vincitor" (Return victorious), which are echoed by all, including Aida, who upon being left alone, repeats the words in horrified realization of their meaning to her people. Finally, in a poignant prayer, Aida begs for death as the only resolution to her terrible dilemma.

Scene 2. The Temple of Vulcan.

An exotic melody with harp accompaniment is heard (this is used again with great dramatic effectiveness at the end of the opera). After three occurrences of these priestess-priest incantations, there follows the Sacred Dance of the Priestesses. Radames is then consecrated for battle.

Act II. Scene 1. A Hall in Amneris' Apartment.

Amneris yearns for Radames as her slave girls sing of the brave warrior and Moorish slave boys dance for her. When Aida enters the other slaves are dismissed. Amneris, trying to discover for certain if the slave girl is indeed a

contender for Radames' affections, plies Aida with concern, affection and questions, then stuns her with the false news that Radames is dead in battle. Aida's composure falters, then disintegrates completely when Amneris admits her ploy and reveals that the warrior lives and that she, the Pharaoh's daughter, is Aida's rival. As Amneris rages at the distraught Aida, a chorus outside announces the return of the victorious Egyptians.

Scene 2. At the Gates of Thebes.

The Triumphal Scene. The King and his court welcome the conquering army. Amneris places the crown of victory on Radames' head; the King promises to grant the hero any wish. The prisoners are brought in. Amonasro, the Ethiopian King, does not betray his true identity. The King grants Radames' wish that the prisoners be released, but Amonasro is kept as a hostage. Amneris' hand in marriage is announced as Radames' reward for victory.

Act III. The Banks of the Nile.

The wedding eve of Amneris and Radames. Aida enters for a tryst with Radames. She reflects poignantly, "O patria mia, mai più ti rivedro" (Oh my homeland, never more shall I see thee). Amonasro finds his daughter, urges her to learn military secrets from Radames, then hides. Radames discloses the crucial information, Amonasro reveals himself as the Ethiopian King; he and Aida escape. Radames surrenders himself to Ramfis.

Act IV. Scene 1. A Hall in the King's Palace.

Radames is brought to Amneris, who is tortured by conflicting emotions. The warrior remains deaf to her entreaties to marry her and save himself. Ramfis sentences Radames to be buried alive beneath the temple.

Scene 2. The Temple of Vulcan.

The stage is divided into two levels: the upper portion is the temple's interior, the lower, its crypt. Radames, entombed, is startled to find Aida. She has guessed her lover's fate and, hiding in the crypt, is ready to join him in death. From above, the first act second scene's chanting music is heard; Amneris, repentant, weeps and prays. The lovers join in an incomparably moving love-death duet, and sing, "O terra addio; addio vale di pianti" (Farewell, oh earth, farewell thou vale of sorrow). The curtain falls as the strings soar heavenward and Amneris implores, "Pace, pace" (Peace, peace).

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Thursday Evening
July 13, 1972, 8:30 pm

JAMES LEVINE, Conducting

ANDRÉ WATTS, Piano

SCHUBERT Overture to "Rosamunde"

CHOPIN Concerto No. 2 in F minor for Piano and Orchestra, Op. 21

Maestoso

Larghetto

Allegro vivace

Mr. Watts

INTERMISSION

DEBUSSY Prélude à l'après-midi d'un faune

DEBUSSY "La Mer," Three Symphonic Sketches

From Dawn to Noon at Sea

Play of the Waves

Dialogue of the Wind and the Sea

For performers' biographies, please see p. 20

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

Overture to "Rosamunde"

Franz Schubert (1797-1828)

The serious Viennese musical world of the early 19th century was easily dominated by the furioso figure of Beethoven. In that world, the younger (by 27 years) Franz Schubert moved about relatively unnoticed. He composed virtually non-stop, yet only at times did he direct his creative energies toward specific commercial goals: at two periods in his life he attempted to gain entry into Vienna's charmed circle through the door of its lyric theatre. The final effort occurred in 1823 and involved the incidental music he wrote for *Rosamunde von Cypern*, a play that was a dismal failure, lasting for only two performances. The music was apparently the only good thing about the production, and it was well-received. But the demise of the play put the music out of circulation (it wasn't rediscovered until many years later), so it furthered Schubert's career little, if at all. At this point in history, some of the *Rosamunde* music has nearly attained "Unfinished" Symphony popularity. That the overture is actually one the composer appropriated from another of his stage works, *Die Zauberharfe*, is of small moment. The matter of this music's inception is purely academic — the music is not. After a serious opening, the Overture bristles with a blithe energy that exudes Schubertian warmth and an atmosphere of theatrical expectancy.

Concerto No. 2 in F minor for Piano and Orchestra, Op. 21

Frédéric Chopin (1810-1849)

Neither of Chopin's two piano concertos can rightly be placed alongside the finest of his solo works. Written when the composer was, respectively, 19 and 20, they lay bare their author's ineptitude at orchestration and in sustaining traditional structures. Yet the concerto literature would be the poorer without them, for the best of their solo portions contain the essence of the unique Chopin piano style. The F minor Concerto is, contrary to its numerical indication, the first of the two concertos. It was published later than the so-called first concerto, which accounts for its higher opus number and its designation as No. 2.

Less sprawling and richer in contrast than the E minor Concerto, tonight's work served Chopin well in his early career. He introduced it pub-

licly at his first Warsaw concert on March 17, 1830, repeating it five days later at a second, quickly organized, *by-demand* concert. It also occupied the place of honor on his Parisian debut program Feb. 26, 1832, winning the appreciation of, among others, the city's remarkably perceptive critic, François-Joseph Fétis. "Beethoven," the critic observed, "has composed music for the piano, but here I am speaking of music for pianists, and in this realm I find, in the inspirations of M. Chopin, indications of a change of form that may in the future exercise considerable influence on this branch of art."

How prophetic those words! The piano as the medium of exquisite lyricism, of glowing sonorities, of poetic expressiveness, is revealed throughout the F minor Concerto: in the first movement's dramatically urgent main theme and its beguilingly fresh second theme; in the nocturne that is the second movement (Chopin attributed its romantic nature to his infatuation for Konstansya Gladkovska, and revealed his boyish tremblings in a middle section whose agitated piano swoonings over tremolo strings is possibly the most impressive piano-orchestral moment in either concerto); and in the mazurka infectiousness of the finale.

The 19th century public expected a pianist-composer to present his calling card as a virtuoso performer of his own works. Early in his career, Chopin compiled with two concertos whose parts may be greater than their whole, but whose beauties nonetheless are manifestly appealing.

Prélude à l'après-midi d'un faune

Claude Debussy (1862-1918)

Just as the half-French, half-Polish Chopin presented to Paris in 1832 a clearly defined originality which was to influence the composers of his century, so the completely Gallic Debussy strongly initiated the freedom of 20th century musical thought with the unique language of his Prelude, *The Afternoon of a Faun*. Nothing quite like it had been heard before its premiere in 1894, yet it was an immediate success. And not only can its influence be observed, but its presence in the repertoire has remained constant. For *Afternoon* is much more than a mere symbol of the harmonic, rhythmic and structural freedom it surely heralded, and more than a convenient historical pillar upon which to place the label "Impressionism Was Born Here." It is,

in intent and content, a perfect work of art.

As a tonal representation of Stéphane Mallarmé's poem — which tells of the mythological creature, half-man, half-goat, who awakens in the forest trying to remember whether his cavorting with nymphs was real or a dream, and who returns to sensual slumber never knowing — it is as persuasive (pictorially stimulating) as any tone poem that came before or after. As sheer music it is a marvel of beauty. In its first ten measures a whole new world of sound is created: a languorous opening flute solo is answered by a mystical chord in oboes and clarinets, a harp glissando and a brief dialogue of horns — sheer magic. The ambiguous harmonies, fragmentary melodies, flowing rhythms are all cloaked in orchestral colors that are at once sensuous and transparent.

La Mer

Claude Debussy

In the purely orchestral realm, three works of Debussy followed *Afternoon of a Faun* — *Nocturnes*, completed in 1899, *La Mer* in 1905, and *Images* in 1909. In all, the orchestra is used to paint canvasses awash with colors of the most subtle hues. Shortly after beginning work on *La Mer*, Debussy likened his composing process to "... painting a landscape in a studio." After the first performance of the piece on October 15, 1905, he wrote to his stepson, "Music has this over painting: it can bring together all manner of variations of color and light."

In *La Mer*, Debussy brings together those elusive, quixotic elements of Impressionism found in the French paintings of Monet, Pissarro, Manet, etc., and probably even of the Englishman Turner (1775-1851), whose "pre-Impressionistic" impressionism Debussy greatly admired; and of the Japanese artist Hokusai, a portion of whose print, "The Hollow of the Wave of Kanagawa" the composer requested to be on the cover of *La Mer* full score. To these visual images held in his mind's eye, the composer could add the sense of remembered experiences on the sea he loved, one of which was a dangerous voyage in a terrifying storm.

Compared to the characteristic miniaturism of Impressionism, Debussy's seascape, which he described as "Three Symphonic Sketches," is massive, a bold statement made with large and vivid, but always marvelously controlled, orchestral brush strokes.

JOHN ORLANDO NORTHCUTT (1892-1972)

John Orlando Northcutt, for more than thirty years the historian and publicity director for Hollywood Bowl and the Los Angeles Philharmonic, died April 23 following a short illness. He was 79. Northcutt was born in Trinidad, Colorado, and educated at the University of Denver, where he prepared for a career in law. However, he found newspaper reporting more to his liking, and left Denver to study journalism at Pierce College in Philadelphia.

He returned to Denver to work as a reporter for the *Denver Post*, then in the early 1920s came to Los Angeles, where he wrote for several newspapers. While with the *Los Angeles Express*, Northcutt at one time or another served as music editor, drama editor and city editor.

Northcutt was simultaneously appointed promotion director of both the Los Angeles Philharmonic and Hollywood Bowl in 1934. During his long tenure in this position, he became one of the most prominent and respected public relations specialists in the city. His lively articles on the state of the arts in Southern California appeared regularly in the *Los Angeles Times* during the 1950s. In 1959, after a quarter-century with both the Bowl and Philharmonic, Northcutt resigned the former position to concentrate his efforts full-time with the orchestra. Though he "officially" retired in September, 1965, Northcutt continued to actively work for the Philharmonic until 1968.

Northcutt has left a rich legacy to the Orchestra and the Hollywood Bowl, not only through his distinguished services on their behalf, but also in the form of the most comprehensive historical surveys of both. These are: *The Hollywood Bowl Story* (1962), *Symphony — The Story of the Los Angeles Philharmonic* (1963), and *Magic Valley* (1967), a more extensive history of the Bowl.

He is survived by his wife Ethel Louise, brothers Forrest and Gerald, and sisters Marjorie Ann and Florence Northcutt Hagler.



Mr. Northcutt with Zubin Mehta at Hollywood Bowl rehearsal, August 24, 1965.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Saturday Evening
July 15, 1972, 8:30 pm

MICHAEL MOORES, Conducting
ANGELA JENKINS, Soprano
JEAN TEMPERLEY, Contralto

THOMAS ROUND, Tenor
JOHN CARTIER, Baritone
DONALD ADAMS, Bass

THE WORLD OF GILBERT & SULLIVAN

PART ONE

Overture (*The Yeomen of the Guard*)
"We're called 'gondolieri'," "Thank you gallant 'gondolieri'" (*The Gondoliers*)
Misses Jenkins & Temperley
Messrs. Round & Adams
"I am the very model of a modern Major-General" (*The Pirates of Penzance*)
Mr. Cartier
"Long years ago" (*Patience*)
Misses Jenkins & Temperley
"Now for the pirates' lair" (Scene from Act II, *The Pirates of Penzance*)
Misses Jenkins & Temperley
Messrs. Round & Adams
"The Sentry's song" (*Iolanthe*)
Mr. Adams
"Sing hey to you" (*Patience*)
Miss Temperley, Mr. Carter
"Tis done, I am a bride" (*The Yeomen of the Guard*)
Miss Jenkins
"Would you know the kind of maid?" (*Princess Ida*)
Mr. Round
"Were you not to Ko-Ko plighted" (*The Mikado*)
Miss Jenkins, Mr. Round
"It's clear that mediaeval art" (Scene from Act II, *Patience*)
Ensemble

INTERMISSION

For performers' biographies, please see p. 20

Hollywood Bowl Carillon Theme by Elinor Remick Warren
The Baldwin is the Official Piano of the Los Angeles Philharmonic Orchestra.
The Orchestra records exclusively for London Records.

PART TWO

Overture (*HMS Pinafore*)
"Strange Adventure" (*The Yeomen of the Guard*)
Misses Jenkins & Temperley
Messrs. Round & Adams
"Alone and yet alive" (*The Mikado*)
Miss Temperley
"Buttercup's song" (*HMS Pinafore*)
Miss Temperley
Scene from Act II (*The Yeomen of the Guard*)
Misses Jenkins & Temperley
Messrs. Round & Cartier
"The Mikado's song" (*The Mikado*)
Mr. Adams
"The battle's roar is over" (*Ruddigore*)
Miss Jenkins, Mr. Round
"Things are seldom what they seem" (Scene from Act II, *HMS Pinafore*)
Misses Temperley & Jenkins
Messrs. Adams & Cartier
"Take a pair of sparkling eyes" (*The Gondoliers*)
Mr. Round
"Poor wandering one" (*The Pirates of Penzance*)
Miss Jenkins
"The Nightmare song," "If you go in" (Scene from Act II, *Iolanthe*)
Messrs. Round, Cartier, Adams
Finale, Act II (*The Gondoliers*)
Ensemble

NOTES BY ORRIN HOWARD

The World of Gilbert and Sullivan

William S. Gilbert (1836-1911)
Arthur S. Sullivan (1842-1900)

There are opera lovers — those who savor Verdi, Puccini, et al.; and opera fanatics — i.e., the pilgrims who flock to Bayreuth and sit at marathon length and in great discomfort to worship at the Wagner shrine. And then there are the Gilbert and Sullivan nuts. They know every word and every note that has poured forth from the pens of the two British prophets of mirth. But that's not all. They are also fully conversant with the history and tradition of the Gilbert and Sullivan style; the singers, past and present, who have become associated with particular roles; every bit of staging, every innuendo, every subtle detail of the very special world inhabited by the extravagantly colorful G&S characters. They know in their hearts that what goes on onstage is complete and utter nonsense (or is it?); but it doesn't matter to them, nor even to the less than idolatrous. For it is such delicious nonsense. The words are so damnably clever, so cutting, so wickedly insane; and the music is so infectiously jaunty and/or beguilingly lovely, that criticism is disarmed, ultra-fanaticism understood.

The G&S collaboration extended over a period of 25 years, from 1871 until 1896, and there resulted from it 14 operettas. The first, *Thespis*, is unperformable since nothing remains of the music but a song and a chorus; the latter, *Climbing Over Rocky Mountain*, was used later in *Pirates of Penzance*. The last two operettas, *Utopia, Limited* and *The Grand Duke* are little known by other than the zealots, leaving 11 hale and hearty pieces, of which three, *The Mikado*, *H.M.S. Pinafore* and *The Pirates of Penzance*, form the holy trinity of the G&S canon. That any musical theatre dating from the Victorian era could withstand the passage of time and all the outward and inward changes the years imply is testimony of a remarkable strength. That these particular stage works are the quintessence of quaintness and yet still maintain their vigor and artistic validity is Miracle Number Two, which is attributable to Miracle Number One — that which brought together humorist-playwright William S. Gilbert, composer Arthur S. Sullivan and impresario Richard D'Oyly Carte.

The union was really not all that inevitable. In the 1860s, Gilbert (born 1836) was cutting his witty literary

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teeth, turning out burlesques and extravaganzas of questionable import. In the '70s he began a series of different types of plays he called "Fairy Comedies" in which the satire was barbed, timely and dazzlingly versed (obviously the progenitors of the Savoy plays). Sullivan (born 1842), musically precocious, seemed destined *only* for the concert hall rather than for the musical theatre *and* the concert hall. When age 14 and a student at the Royal Academy of Music, he won the Mendelssohn Scholarship—a symbolic victory considering the abundant Mendelssohnian imagery to be found in his music—and went to the Leipzig Conservatory for further study. His incidental music for *The Tempest* was very well received in Germany, and served to establish his reputation at home when it was performed in London in 1862. By the time the two came together for *Thespis* in 1871, Sullivan had been a professor at the Royal Academy and was a highly regarded serious composer.

It was not until 1874 that a catalyst, in the person of Richard D'Oyly Carte (born 1844), entered the lives of G&S, drastically changing them and the course of the English stage. Carte, a man of taste, musical knowledge and business acumen, exhibited also a superior type of intuitiveness when he sensed the potential of a union between our author and composer. Their first collaborative effort for Carte, *Trial by Jury*, called a Dramatic Cantata, was the beginning of the trio's wildly successful financial and artistic ventures. Carte formed the Comedy Opera Co. in 1876, G&S's first work for which was *The Sorcerer*. The procedure initiated for this production, unique in the annals of any type of theatre, set the pattern for those that followed: Carte, handling all business situations, gave completely free rein to G&S in matters of script, casting, rehearsing and production. In 1881, Carte built the Savoy Theatre—the first to be equipped with electric lights—especially for the productions of the by-now adored G&S operettas. *Patience*, already a favorite, was the Savoy's christening piece, and there followed *Iolanthe*, *Princess Ida*, *The Mikado*, *Ruddigore* and *The Yeomen of the Guard*.

It was the latter that precipitated the first sizeable rift between the collaborators. *Yeomen's* seriousness made Gilbert apprehensive, and even after the work's success proved the author's fears unfounded, a conflict flared over

— what else? — which was more important, the words or the music. In the midst of the ill-feeling that followed, Sullivan asked Gilbert to write a libretto for a grand opera he was being urged to compose for Carte's new Royal English Opera House. Gilbert, with admirable insight, demurred on the grounds that he wasn't qualified, and also because he didn't believe in Carte's new house. (Gilbert was eventually proved right. English opera being in very short supply, Carte gave up the theatre not long after Sullivan's *Ivanhoe*—with its libretto by Julian Sturgis—finished a 155-performance run [not bad for grand opera!]).

On the basis of the sincere admiration the two had for each other's gifts, and the appreciation of the financial success their union assured, their difficulties were resolved. *The Gondoliers* (1889) was born of the reconciliation. *Utopia, Limited* and *The Grand Duke* were the somewhat disenchanted products of yet another rejoining after a highly publicized court battle involving Gilbert vs. Sullivan and Carte over expenditures for carpeting for the Savoy's lobby. *Grand Duke* was a rather ignominious final chapter to the glorious G&S story, but it has harmed not one bit the longevity of the priceless other pieces whose delirious madness, vital energy, and delectable stylization remain absolutely irresistible.

Perhaps the most amazing aspect of the G&S triumphs in the 19th century is that the Victorian objects of the irreverent satire—from politicians to pale aesthetes—apparently joined in the frenzy of delight over their own picked bones. Americans should laugh so heartily at their foibles laid bare. But possibly our times are too deadly serious for that. Perhaps that is why we so enjoy Gilbert and Sullivan, with their glorious disdain for anything and everything sacred.



The Mikado makes the punishment fit the crime: an advertising quack has his teeth extracted by a "terrified amateur"—drawing by W. S. Gilbert.

Next Week at Hollywood Bowl

Ludwig van Beethoven. No composer's music has had such an immediate and long-lasting impact. Within the pages of his scores are contained a universe of daemonic energy, dramatic power and robust humor.

Next week, we bring you a three-concert festival of Beethoven's music. Hans Schmidt-Isserstedt, for many years celebrated as a Beethoven interpreter in concert and on recordings, will conduct the Los Angeles Philharmonic in all three programs.

On Tuesday, the acclaimed Czech pianist Rudolf Firkusny makes his first Bowl appearance since 1965 to play the "Emperor" Concerto. The *Leonore* Overture No. 3 and Beethoven's Fourth Symphony round out the program.

Brilliant Hungarian violinist Gyorgy Pauk makes his Bowl debut Tuesday in Beethoven's Violin Concerto. In addition, Schmidt-Isserstedt directs the orchestra in the *Egmont* Overture and in what is perhaps the most popular of all symphonies, Beethoven's Fifth.

Two other great symphonies conclude the Beethoven Festival on Saturday. First the mercurial, witty Eighth Symphony. Then the Ninth, with its stirring choral finale, the "Ode to Joy." Joining Schmidt-Isserstedt, the Philharmonic and Roger Wagner's Master Chorale are soloists Ella Lee, Christina Krooskos, Roger Patterson and Douglas Lawrence.

The incomparable creations of Beethoven and the magical atmosphere of Hollywood Bowl—that's truly an unsurpassable combination. We'll look forward to seeing you here! □



Hans Schmidt-Isserstedt



Rudolf Firkusny

WHO'S WHO

JAMES LEVINE. In June 1971 James Levine made his Metropolitan Opera debut, conducting *Tosca*. His success was so great that the Metropolitan's General Manager Goeran Gentele and Musical Director Rafael Kubelik have engaged Levine to fill a newly created post, that of Principal Conductor, effective with the 1973/74 season. Born in Cincinnati in 1943, Levine made his debut as a concert pianist when he was 10 playing Mendelssohn's Second Concerto with the Cincinnati Symphony. He studied piano with Rudolf Serkin and Rosina Lhevinne, and conducting with Jean Morel, Alfred Wallenstein, Max Rudolf and Fausto Cleva. George Szell invited him to the Cleveland Orchestra in 1964, first as an apprentice, then as assistant conductor—the youngest in that orchestra's history. Since then he has conducted virtually every leading symphony orchestra in this country. Last summer he received overnight acclaim through his last-minute substitutions for István Kertész at the opening concert of the Chicago Symphony's Ravinia Festival and for Zubin Mehta at three Hollywood Bowl programs. Levine has conducted operatic productions not only at the Met, but at the Greek Theatre and with the San Francisco and Welsh National Opera Companies as well.

Atlanta-born **JESSYE NORMAN**, who makes her American operatic debut in the Bowl's *Aida*, signed a contract with the Deutsche Oper in Berlin in 1969. She made her debut there as Elisabeth in Wagner's *Tannhäuser* and shortly afterward performed at the Berlin Festival opposite Fischer-Dieskau in Mozart's *The Marriage of Figaro*. In May of 1971, Miss Norman sang the title role in Meyerbeer's *L'Africaine* at the opening of the Maggio Musicale in Florence and earlier this year made her debuts at La Scala, Milan and at London's Covent Garden.

MIGNON DUNN first drew international attention in *Die Frau ohne Schatten* in Berlin during the 1969-70 season, and repeated the success the following season at the Metropolitan Opera, where she had already sung a wide variety of roles. She has since appeared with the Hamburg Opera in Karl Böhm-conducted performances of *Lohengrin*, *Der Rosenkavalier* and *Die Götterdämmerung*, and with major opera companies in Canada, Italy, Chile and this country.

CHARLES CRAIG has been singing Radames opposite Martina Arroyo and Gilda Cruz-Romo at Covent Garden this spring. Since his Covent Garden debut in 1959, he has also appeared at such leading opera houses as the Staatsoper in Vienna, La Scala in Milan, the Paris Opera, the Chicago Lyric Opera, and the Teatro Colón in Buenos Aires.

CORNELIS OPHTHOF has sung a wide variety of roles with major opera companies and orchestras throughout the United States, Canada, and Britain. In addition, he has appeared in Australia as part of a touring company formed by Joan Sutherland, with whom he recorded Bellini's *Beatrice di Tenda*.

Since winning the San Francisco Opera Auditions in 1954, California-born bass-baritone **HAROLD ENNS** has become a leading artist with the San Francisco Opera Company, Metropolitan Opera National Company, Spring Opera of San Francisco, and the resident companies of San Diego, Omaha, Milwaukee, Honolulu and Portland. Most recently he received critical acclaim with the Houston Grand Opera opposite Beverly Sills in Donizetti's *Lucia di Lammermoor*.

DOUGLAS LAWRENCE is a Los Angeles native who has earned an enviable reputation here and abroad as a teacher of voice and choral singing and performer of leading roles from the operatic and sacred repertoire.

ROGER PATTERSON was a top prize-winner in this year's National Metropolitan Opera Auditions. He has studied voice for the past three years with Dr. David Scott at San Fernando Valley State College.

LaVERNE WILLIAMS, a winner in this year's Metropolitan Opera Regional Auditions, studied in this country at the San Francisco Conservatory and UC Berkeley, and abroad in Siena, Barcelona, and London.

ANDRÉ WATTS was asked by Leonard Bernstein in 1963 to be the soloist in a nationally televised Young People's Concert with the New York Philharmonic. Within a month of the broadcast, Watts, then 17, was called upon to repeat his performance of the Liszt First Concerto, but this time at the New York Philharmonic's regular subscription concerts as a last-minute replacement for the indisposed Glenn Gould. Subsequently, while working toward his Bachelor of Music degree at Baltimore's Peabody Conservatory, he made his European debut with the London Symphony, followed by appearances with leading orchestras throughout the world. On his 21st birthday, June 20, 1967, Watts made his debut with the Berlin Philharmonic. His association with the Los Angeles Philharmonic has been a long and fruitful one. In the fall of 1967, he toured the world with the orchestra and its music director Zubin Mehta for the U.S. State Department; he has since appeared with the Philharmonic on many occasions, both at the Music Center Pavilion and Hollywood Bowl. Last March the Los Angeles City Council awarded the pianist a commendation for his services in behalf of the Philharmonic and music in Los Angeles.

DONALD ADAMS served as principal bass with the D'Oyly Carte Opera Company for sixteen years, during which time he played the part of the Mikado over 2000 times. He can currently be seen in that role in Warner Brothers' full-length technicolor movie of the Gilbert & Sullivan operetta. Prior to his tenure with the D'Oyly Carte, Adams appeared in pantomime in London, spent eighteen months touring England's Music Halls, and acted for five years with the BBC.

JOHN CARTIER, was trained for and began his career as an oratorio and concert singer, but soon branched out to variety, revue, musical comedy and pantomime, making several tours of the British Isles in these capacities. For three years he served as a principal with the D'Oyly Carte Opera Company, where he gained a special reputation for his singing of Gilbert & Sullivan patter songs. His radio and television appearances include three comedy series for BBC-TV.

ANGELA JENKINS recently returned from a highly successful tour of Russia with the English Opera Group, where she played Miss Wordsworth in Britten's *Albert Herring*. Miss Jenkins has also sung principal roles with the Welsh National Opera Company and at the Glyndebourne Festival, and frequently appears on BBC radio and television.

MICHAEL MOORES has conducted for Sadler's Wells Opera Company, appeared as guest conductor with London's Festival Ballet at the Royal Festival Hall and in Italy and Turkey, and recently spent two months conducting in Tokyo. From 1965-67 Moores produced and directed complete performances of all the Gilbert & Sullivan operettas for the BBC. He is currently associated with Richard Bonyng in the preparation and recording of a number of seldom-heard 19th century ballet scores, frequently conducts for the BBC, and has worked on the music for such films as *Tom Jones*, *Moll Flanders*, and *The Charge of the Light Brigade*.

THOMAS ROUND has enjoyed a varied career singing in opera, operetta, musical shows, oratorio, and recital on stage, the concert hall, radio and television. For six years he was a leading tenor with the Sadler's Wells Opera Company and afterward served as principal tenor for many years with the D'Oyly Carte Opera Company.

JEAN TEMPERLY has participated in countless oratorio and concert performances throughout Great Britain. These include the first British performances of Kodály's *Háry János* and her Covent Garden debut in Strauss' *Die Frau ohne Schatten*.



Lukas Foss

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Once again the Los Angeles Philharmonic sponsors three five-hour music marathons themed to a single style or composer. These friendly, relaxed, informal affairs provide audiences of all ages with excellent opportunities to become acquainted with large quantities of great music under congenial circumstances.

Performers include a remarkable assemblage of largely youthful talent, including members of the Los Angeles Philharmonic. Last summer's sensation, composer-conductor-pianist Lukas Foss, will again supervise this year's programs. Foss has taken the Bowl's marathon concept and popularized it in New York during the past season. Similar ventures have been reported as far away as Japan, Italy and Israel.

But the Bowl's marathons remain unique. Enthused Karen Monson in the *Los Angeles Herald-Examiner*: "These summer marathons at Hollywood Bowl are pleasant things, they really are. Take the second one, the Mozart Mini-Marathon, that was held Wednesday evening. People enjoyed it. The intent ones who sat reading until it was too dark enjoyed it. The sun-worshippers in see-through clothes and no shoes enjoyed it. The children probably enjoyed it — even those few who screamed. The picnickers with their fruit and cold drinks enjoyed it . . . The instrumentalists seemed as pleased as everyone else. It was an evening to sit back and relax, to let the music grab your attention sometimes, or let it just float by as the temperature cooled. The atmosphere is

wonderfully informal; as I said before, the Bowl should be like this more of the time."

The concerts begin at 6 p.m. and last until around 11. You can come when you like and stay as long as you like. Wander around the Bowl grounds. Relax and enjoy the unrivaled combination of congenial friends, bucolic surroundings, and superb music, superbly performed.

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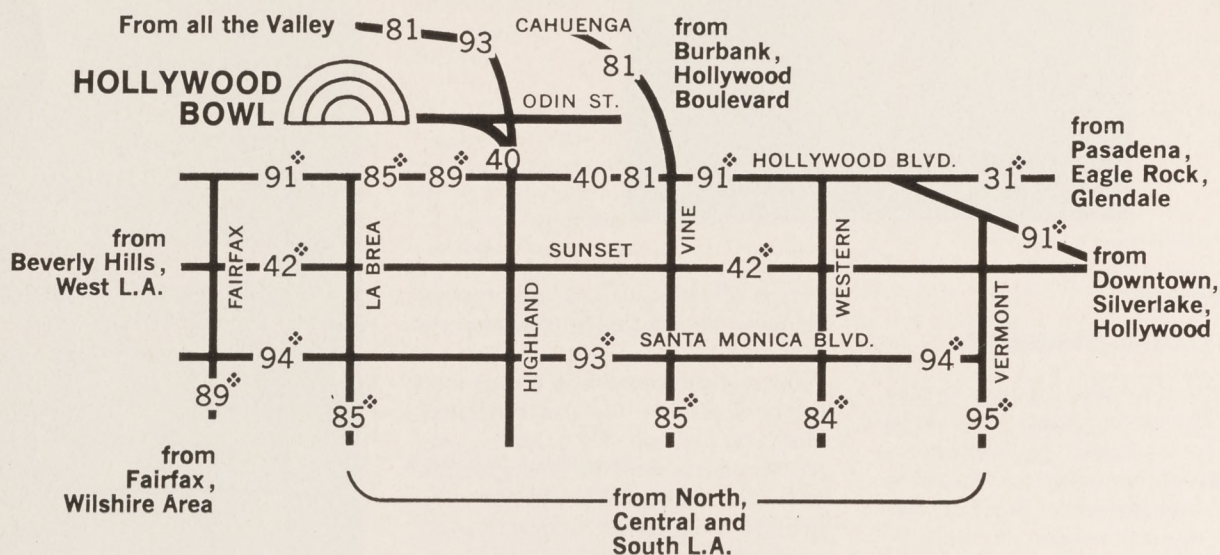
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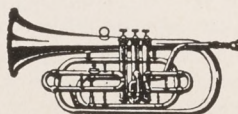
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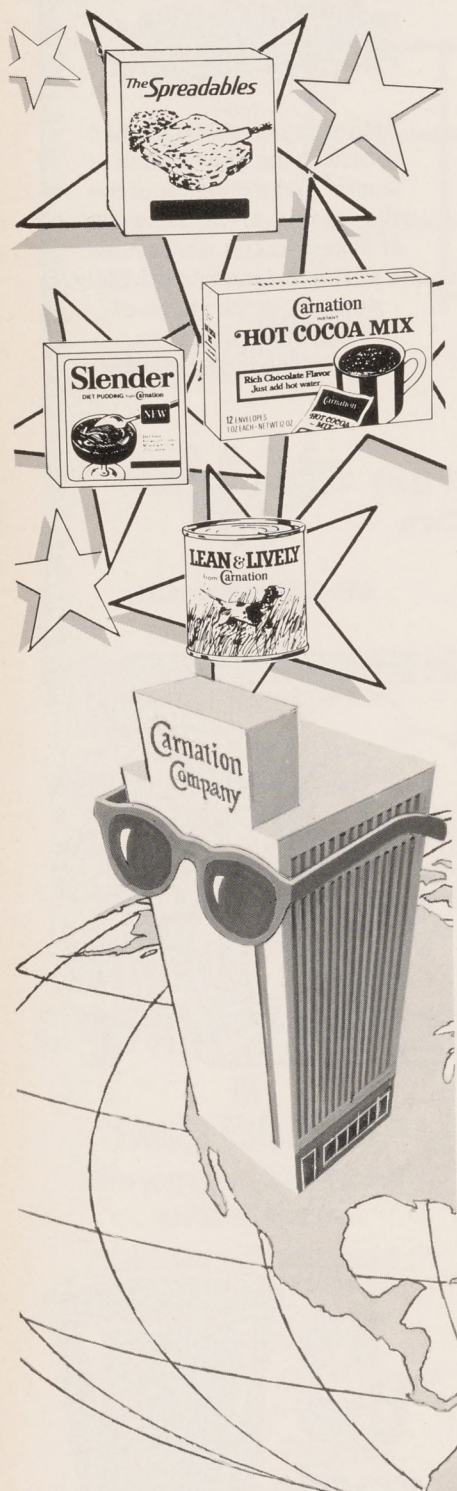
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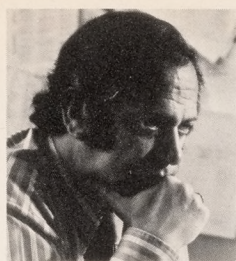
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Ernest Fleischmann

Birthday Thoughts and Birthday Wishes

IT IS DIFFICULT for me to realize that this is already the fourth season's programs in the Bowl for which I bear responsibility. Difficult, because it often seems as though I arrived here only yesterday, but also exciting and rewarding, because I feel privileged indeed to be associated with so important a landmark in California's cultural history as the Bowl's 50th birthday.

For this season's opening concert it would have been tantalizingly simple merely to have repeated the program of that first evening, July 11, 1922, when the bearded, efficient, genial Alfred Hertz began by conducting the Los Angeles Philharmonic in Wagner's *Rienzi* Overture. Appropriate, perhaps, but hardly sufficiently festive. No doubt the critical establishment would have nodded approval if we had commissioned one or two pieces for the occasion from one or two living composers. I do not, however, believe that, in this day and age, when great orchestras everywhere are fighting for financial survival, it is right for them to pay out the considerable sums involved in commissioning new music. That, I would submit, is the responsibility of those — such as publishers, commercial managements and impresarios — whose objectives are to wrest a pretty pecuniary profit from their professional activities in music, or those in our government — state or federal — who are elected (and whom we pay) not only to help us run our lives in orderly fashion, but also to help advance the course of our civilization. Let us hope that well before another 50 years have elapsed, the Philharmonic and the Bowl will be given the means to invite the creation of new works from composers able to stimulate, thrill, move, entertain, amuse, uplift, enlighten our audiences in those wonderful and mysterious ways that music, and only music, is able to communicate to people of all ages, races, nationalities.

For this 50th birthday celebration, it seemed as wrong to repeat, as it seemed to present something entirely new (New Music *will* have its Day on July 26 — don't miss it!). Rather, the occasion called for a work that is joyful, dramatic, monumental even, one that is not part of our everyday live musical fare, but popular nonetheless, and one that by its nature, and through at least some of its performers, could tell our audiences something about where we may be going. Mahler's Eighth Symphony (The "Symphony of a Thousand") might possibly have been such a

work. Verdi's *Aida* is another. After all, it was written for a celebration. And, by casting in the title role a gifted young American singer making her operatic debut here, and inviting an equally gifted young American musician (whom we admired so much when he came to the Bowl for the first time last year) to conduct it, we are trying to tell our audiences that, more than ever, the Bowl believes in the future of music, in new, youthful, exciting talent, as well as in the accomplishments of those great, wise and mature artists whose performances provide a constant inspiration for the younger generation. We are also using *Aida* and *Rigoletto* (like *Traviata* and *Fledermaus* last summer) to say to you that the Bowl is a place where opera can be brought back to an opera-deprived Los Angeles public — even though, for the present, financial and technical limitations confine us to concert performances of opera. But if the demand can really be shown to exist, we shall surely have to stage opera again in the Bowl, making the best possible use of its natural surroundings, and turn this glorious amphitheatre into California's Verona. For this we need audiences, huge ones, and money, lots of it.

Let us therefore use this 50th birthday season to plant the seeds for a unique open-air operatic tradition at the Bowl. Let us also use it, through what we hope is a season offering rich variety, enjoyment and stimulus to the widest possible public, to say a very warm and sincere "thank you" to our audiences for their support and encouragement. Abler pens than mine have chronicled the achievements of groups of unselfish, public-spirited citizens (among whom some uniquely determined and able ladies were especially prominent) in guiding the Bowl through trials, tribulations and triumphs. The gratitude of every citizen is their due. Let us also not forget the tremendous help, in cash and kind, the Bowl receives from the County's elected officials and their staffs; the enthusiasm, loyalty, and sheer hard labor of all those who work behind the scenes — stage hands, electricians, operations personnel, and countless others — who contribute so much to make the Bowl a place for everyone to enjoy. And then, there are those movers of mountains, the Hollywood Bowl Volunteers, whose selfless devotion is one of the happiest and most constructive examples of truly democratic voluntary work in action — volunteer activity that benefits literally hundreds of thousands of people of all ages, races and creeds. The list, of course, could continue into virtual infinity. However, everyone included in it has one thing in common: their most cherished reward is the true enjoyment of our audiences. That, then, is the Bowl's 50th birthday wish to you: enjoy yourselves, truly.

Ernest Fleischmann

Executive Director, Los Angeles Philharmonic
Artistic Director, Hollywood Bowl

Parking Made Easier: Important Information

Parking at Hollywood Bowl is easier than ever before during this summer's 50th Birthday Superseason.

For the first time, you can reach the Bowl from *both* the Hollywood and Ventura Freeways. You'll avoid traffic on Bowl nights because we've made available Universal Studio's roomy, well-lit lot on the corner of Barham Boulevard and Forest Lawn Drive, right up the street from Warner Brothers. The lot holds more than 1,000 cars and is only a two minute drive from either the Hollywood or Ventura Freeway, and less than a ten minute ride to the Bowl.

For just \$1, you can park at the Barham Boulevard lot and ride our free shuttle bus to the Bowl (that's a saving of as much as 50% over parking at the Bowl itself). You'll avoid traffic on your way to and from the Bowl, and our free shuttle bus will take you right to the Bowl's Box Office Concourse. After the concert, the bus will pick you up and you'll be one of the first people in your car and back on the road. What could be easier?

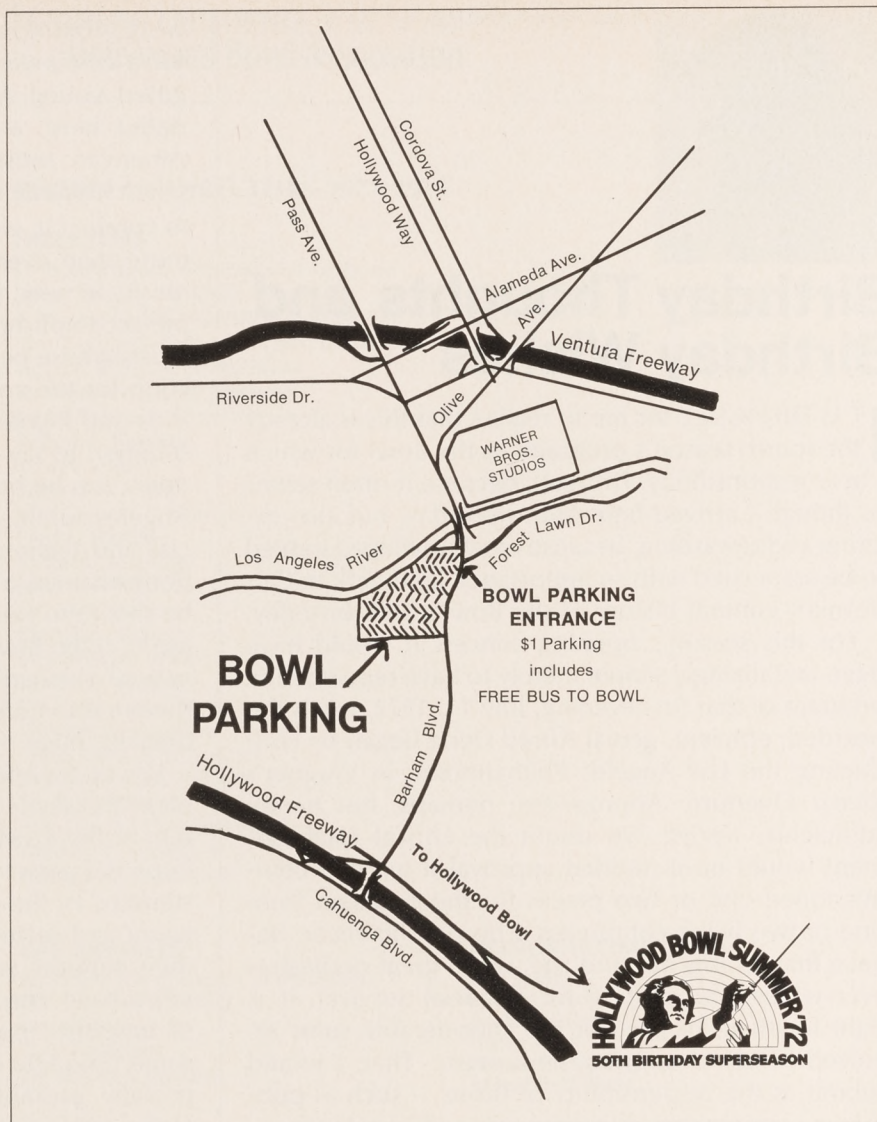
Beginning at 6 P.M. each concert evening, a shuttle bus will leave the Universal lot every ten minutes right up to the 8:30 P.M. curtain. After the concert, just look for the buses marked "Universal Shuttle" at the bus island in the middle of Highland Avenue. The last bus leaves twenty minutes after the end of each concert (for shuttle bus information on non-Philharmonic evenings, or for concerts starting earlier than 8:30 P.M., please call 87-MUSIC).

To reach the Barham Boulevard lot: **Southbound on the Hollywood Freeway:** Take the Barham Boulevard off-ramp. Turn left on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Northbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn right on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

Eastbound on the Ventura Freeway: Take the Pass Avenue off-ramp. Turn right on Pass. Pass will merge into Olive Avenue. Continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Boulevard.

Westbound on the Ventura Freeway: Take the Cordova Street off-ramp. Turn left on Cordova to Olive Avenue.



Turn right on Olive and continue down Olive past Warner Brothers. Turn right into lot at the intersection of Forest Lawn Drive and Barham Blvd.

Aircraft Message

"The sweet sound of a smooth running aircraft engine may be music to the ears of a pilot, but to the ears of a music lover attempting to enjoy the concerts presented at the Hollywood Bowl, it is a most distracting noise," the FAA has cautioned pilots.

In a press release, the FAA pointed out, "Cooperation with others, in this case, music lovers, can enhance the public image of pilots. The traditional values airmen place on discipline and the rights of others can now serve as well to make friends in the music world—simply by avoiding flights over the Hollywood Bowl when there is a concert."

"What is really needed," emphasized Arvin O. Basnight, director of the FAA's Western Region, "is a sense of discipline on the part of all pilots—a discipline that respects the rights of others to enjoy the Hollywood Bowl just as they enjoy the right to fly. Please ask your fellow pilots to respect the red searchlight beams that crisscross the exact location of the concert."

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The Southern California Symphony-Hollywood Bowl Association
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OPEN HOUSE AT THE BOWL

Performances on the Box Office Plaza: 9:30 and 10:30 am

Weekdays (Monday through Friday) July 17 - August 25

Open House Master of Ceremonies Rob Bowers
with Songs & Stories

JULY 17-21

Tony Urbano Puppet Co.—“The Three Wishes”
Flamenco Talavera-Spanish Dancing Stars
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The Storytellers: Al and Luane

JULY 24-28

Ewe African Ensemble—Songs & Dances from Ghana
Punchinello Players—Musical Theatre & Games
Michael Goodrow—“Singalong”

JULY 31-AUG. 4

Elisabeth Waldo's Pan American Ensemble
“The Silver Bear”, from stories by Leo Tolstoy,
directed by Rob Bowers
Chalk Talk: Cartoons by Gary Goddard & Tony Jenkins

AUG. 7-11

Tell Tale Theatre—directed by Jeremy Blahnik of the
Mark Taper Forum
John Arnold Ford's Comic Opera Theatre

AUG. 14-18

Los Angeles Dance Theatre—Dance Encounter II
Sonny Criss' Jazz Quartet: a Child's Introduction to Jazz
Art Workshop—“The Young Masters” & Jack McCorkle

AUG. 21-25

Bob Baker Marionette Theatre—“Fiesta”
East West Players—“Juan”, a Filipino Folk Story
Jr. Ballet USA—“Horse 'N Around”, a Cowboy Ballet

FOR RESERVATIONS

For your convenience, we will accept preliminary reservations by phone. Please call JOAN REYNOLDS at 626-5781, Ext. 626 or 627.

A group consists of 10 or more. Reservations for Individuals will assure space on Mons., Tues., Thurs., & Fris. only. No reservations Weds. Due to numerous requests, groups will be limited to 2 visits. If there is room, we will be happy to accept additional dates.

PARENTS: Special this summer! Wednesdays of each week will be set aside for you and your children. No group reservations will be accepted on this day.

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CHILDREN: Bring your parents to the Philharmonic's August 2 Family Picnic Concert at the Bowl. MARGARET HARRIS conducts, starting at 7:30 pm. Or for information on special HOLLYWOOD BOWL 50th BIRTHDAY CONCERTS for you and your parents, call 87-MUSIC.

1972 Open House at the Bowl

ADMISSION FREE



TWO RETROSPECTIVES GRACE MUNICIPAL GALLERY

Two separate retrospective showings of the work of two esteemed local artists — each in his seventies and each boasting over 50 years each of activity in the art field — emphasize the desire of the still-“new” Los Angeles Municipal Art Gallery to bring further recognition to local artists whose work is outstanding.

Arthur Millier, just short of 80 years of age, has won renown both as artist and critic. He will be represented by his watercolors and etchings of California landscapes from July 12 through August 6 in an exhibition at the Municipal Art Gallery, Barnsdall Park, 4804 Hollywood Blvd. (just west of Vermont).

Septuagenarian Lorser Feitelson, whose work will be exhibited in the Gallery August 16-September 10, has had an unrelenting zest for pictorial exploration. His early work shows his involvement in the forms by Tintoretto and Michelangelo. He realized that art was an on-going process for the first time at the Armory Show in 1913.

Henry Seldis, Art Critic for the *Los Angeles Times*, wrote: “Feitelson is the personification of the vital interest in abstract art that could be found in Southern California as early as the twenties.”

When Millier retired as art critic of the *Los Angeles Times* in 1958, after thirty-two years in that position, he was acknowledged as the dean of newspaper art critics. Before assuming the role of art critic, Millier had been a successful artist in the media of pen drawings, oils, watercolors and etchings. He discontinued active etching and painting about 1937 due to the pressure of his duties at the *Times*, but resumed work in 1959, after his resignation from the newspaper and is still creating California landscapes at the age of 79.

Municipal Art Gallery hours are 12 noon to 5 p.m., Tuesday through Sunday. Closed Monday. No admission charge. Phone 660-4254 for gallery information.



THE PHILOSOPHER — etching by Arthur Millier



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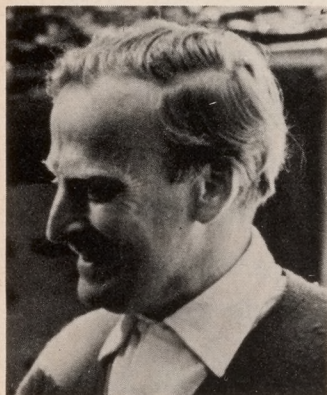
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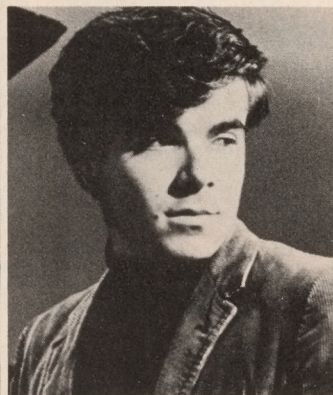
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Zubin Mehta begins his second decade as music director of the Los Angeles Philharmonic in what promises to be the most exciting season in his

rewarding partnership with our great orchestra.

Both Rudolf Serkin and Alfred Brendel will play two piano concertos on their programs, Serkin the Brahms D minor and Mozart's Concerto in F, K.459, Brendel the Schoenberg and Mozart's Concerto in E flat, K.271.

And both Brendel and Serkin will offer individual recitals in the new Celebrity Recital series, which also features Isaac Stern and Itzhak Perlman & Vladimir Ashkenazy.

More than 25 distinguished soloists will appear with the orchestra during the coming season.

Celebrated pianists include Vladimir Ashkenazy playing the Scriabin Piano Concerto, Misha Dichter the Brahms Second, and André Watts the Rachmaninoff Third. Three brilliant young pianists make their Pavilion debuts: Los Angeles-born James Fields in Beethoven's Triple Concerto, Rumanian Radu Lupu in Beethoven's Fourth Piano Concerto, and Australian phenomenon Roger Woodward playing both piano and harpsichord in a unique program of Bach, Liszt and Xenakis.

Six outstanding violinists will be featured: Yehudi Menuhin, returning to

play the work he introduced to Philharmonic audiences in 1947, Elgar's warmly romantic Violin Concerto; Itzhak Perlman the Dvořák concerto; Isaac Stern Mozart's G major (K.216); Pinchas Zukerman Bartók's Second; and young Japanese sensations Mayumi Fujikawa and Teiko Maehashi the Mendelssohn and Prokofieff First, respectively.

Other superb soloists include the distinguished British mezzo-soprano Janet Baker singing Berlioz' *Mort de Cléopâtre*, Philharmonic co-principal clarinetist Michele Zukovsky playing the Mozart Clarinet Concerto, and Los Angeles cellists Stephen Kates (Shostakovich First), Nathaniel Rosen (Beethoven's Triple Concerto) and Philharmonic principal Kurt Reher (Strauss' *Don Quixote*).

To obtain a complete schedule of the Los Angeles Philharmonic's 1972-73 Season in the Music Center Pavilion, please write: Los Angeles Philharmonic Brochure, 135 North Grand Avenue, Los Angeles 90012.

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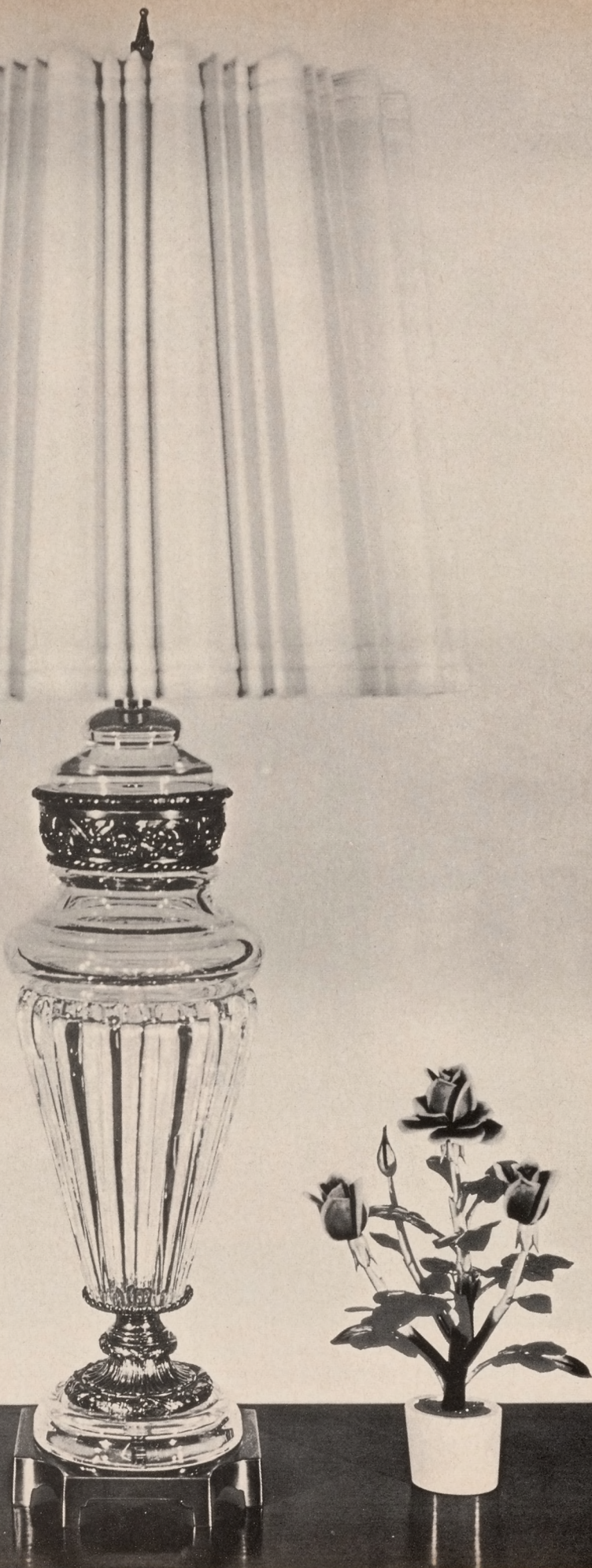
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